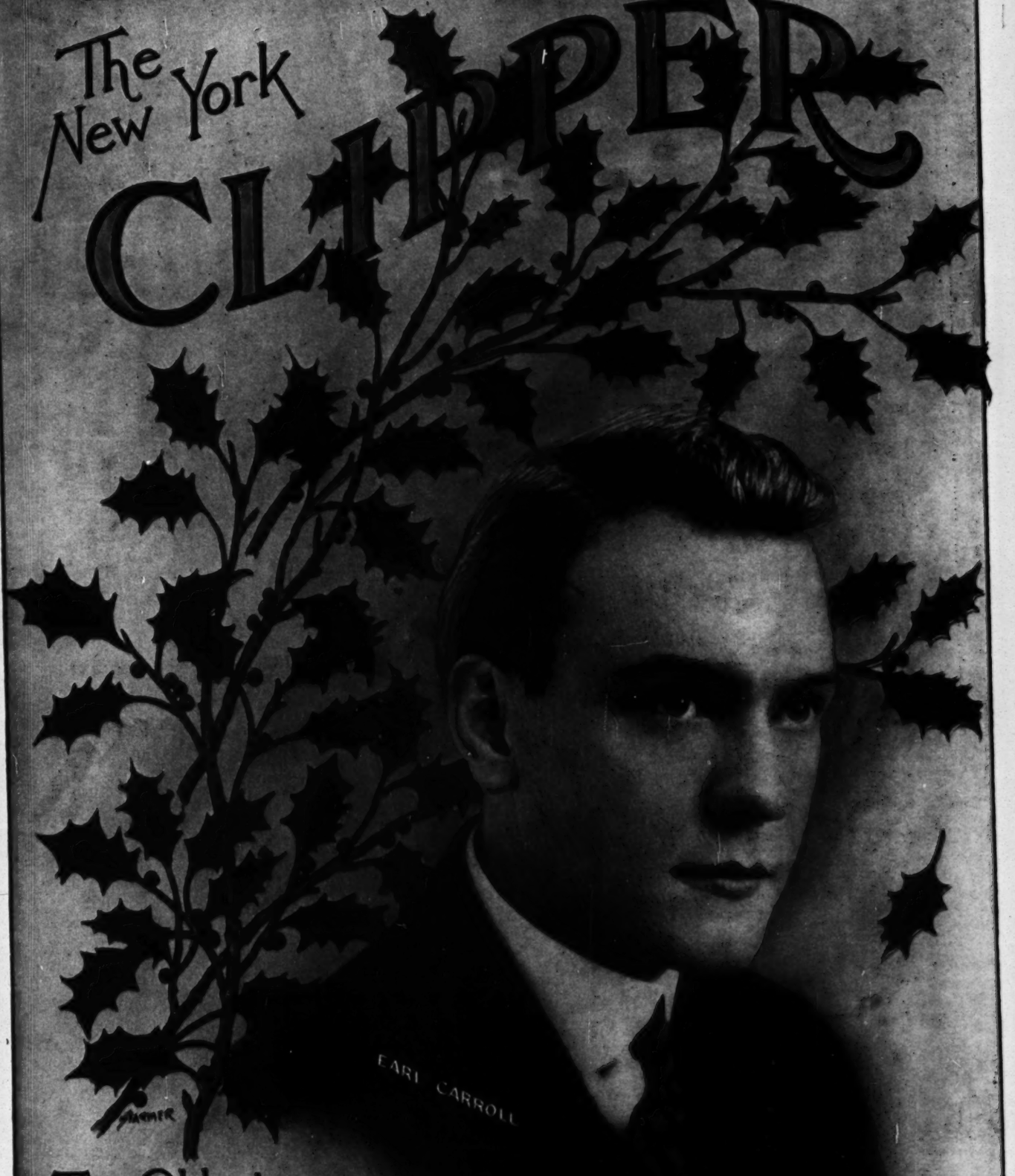
DECEMBER 25th 1915

CHRISTMAS NUMBER

PRICE 10 CENTS

The New York CLIPPER



The Oldest Theatrical Journal in America

Founded in 1853 by Frank Queen

Through GOOD OLD "SANTA", we send Christmas AND NEW YEAR'S GREETINGS

to our thousands of loyal friends in all branches of the profession, with the assurance that in the future we will strive harder than ever before to keep you supplied with the best to be had in the song market.

In the meantime we offer you the greatest line of "Popular Hits" it has ever been our good fortune to publish, feeling certain that this bag of good things contains just what you've been looking for. They'll surely bring you good cheer, if you use them thru the coming year.

ARE YOU FROM DIXIE
KISS ME AGAIN
THE LITTLE GREY MOTHER
CAN'T YO' HEAH ME CALLIN' CAROLINE
IF IT TAKES A THOUSAND YEARS
SHE'S THE DAUGHTER OF MOTHER MACHREE
WHERE THE RIVER SHANNON FLOWS
WHEN IRISH EYES ARE SMILING
A LITTLE BIT OF HEAVEN
MOTHER MACHREE
YOU'LL BE THERE
IT'S ALL A DREAM
THOSE SONGS MY MOTHER USED TO SING
SWEET KENTUCKY LADY
TOO-RA-LOO RA-LOO-RAL THAT'S AN IRISH LULLABY
THERE'S A LONG LONG TRAIL

Uptown Prof. Rooms
1560 Broadway, - N. Y.
AL. COOK, Manager.

M. WITMARK & SONS
WITMARK BLDG., 144 W. 37th St., N. Y.

Schiller Building, - Chicago
TOM QUIGLEY, Manager
1039 Walnut St., - - Phila.
ED. EDWARDS, Manager

CHRISTMAS NUMBER

NEW YORK CLIPPER

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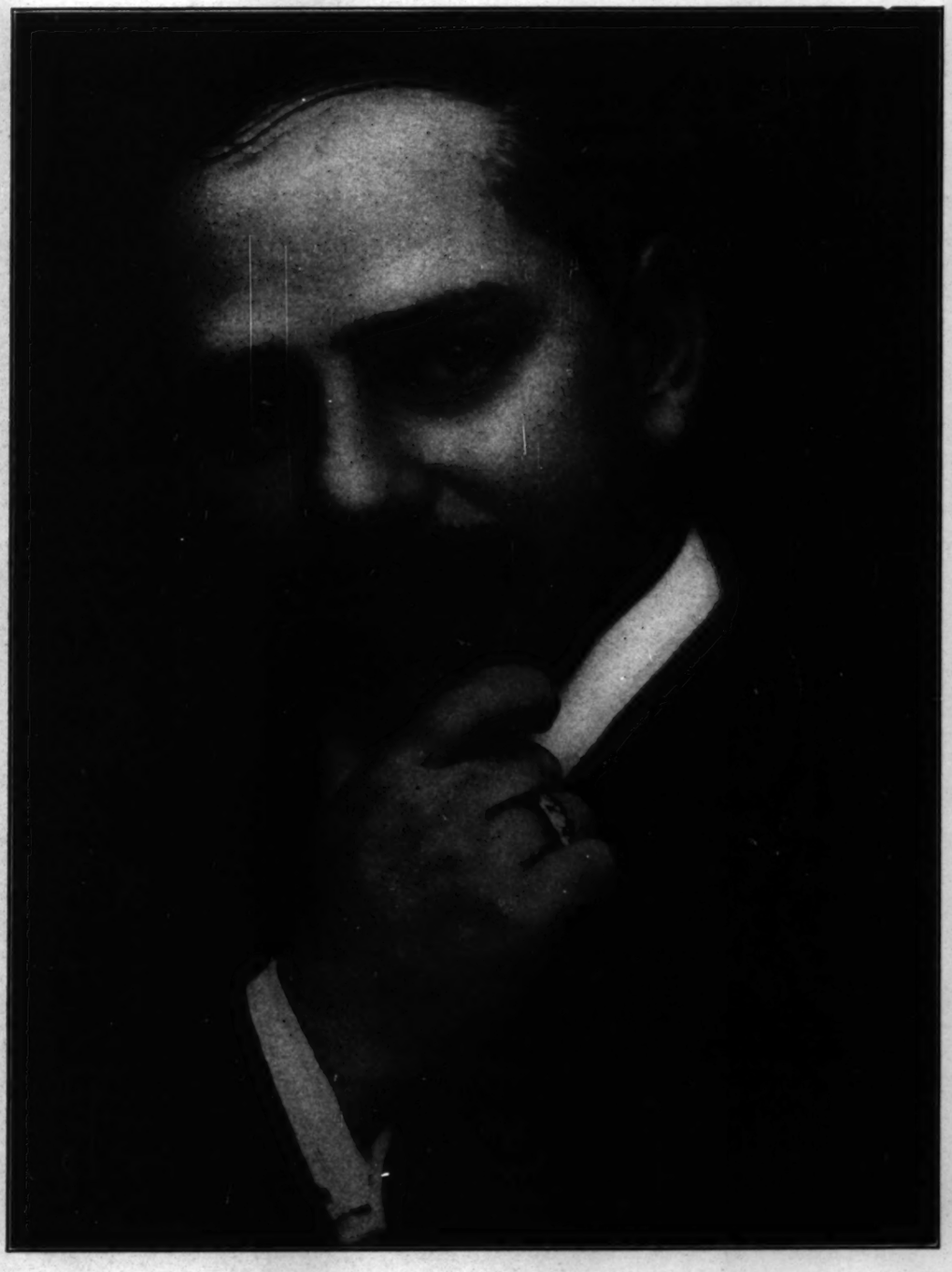
ESTABLISHED 1853



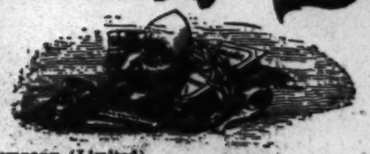
MARCUS LOEW

President of the Marcus Loew Circuit of Theatres and one of the Leading Powers in the Promotion of Vaudeville Interests.

THE CLIPPER WISHES YOU A MERRY CHRISTMAS AND A HAPPY NEW YEAR

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL



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Founded by FRANK QUEEN, 1853. NEW YORK, DECEMBER 25, 1915. VOLUME LXIII—No. 46 Price, Ten Cents.

TO WAR ON COPYRIGHT VIOLATORS.

Lignon Johnson, general counsel for the United Managers' Protective Association, is about to wage a relentless war on managers and stage managers who make a practice of piracy. Unscrupulous men who secure, in one way and another, manuscripts of copyrighted plays, have made it a practice of utilizing such plays for stock productions.

This practice has been steadily growing until now it has reached alarming proportions, and for their own protection it has become necessary for producing managers to take drastic steps to protect their properties.

The original outlay of a producing manager, for every new play he presents, amounts to thousands of dollars, and to have another manager get the benefit of such a play for a week or two, without cost, is neither equitable nor just, and the Managers' Association has determined to put an end to it.

They have kept a watchful eye on the so-called plagiarist so closely that he has almost ceased to exist, but there has been a marked increase of unscrupulous managers and stage managers of stock houses.

Their manner of securing manuscripts is simple. As an example, we will say a man is engaged as stage manager of a first class stock house in the West, which presents only royalty plays. These plays represent productions by Belasco, Frohman, Klaw & Erlanger, Oliver Morosco, the Shuberts, and the rest of the leading producers, which have been released for stock, and are supplied to the management of the above mentioned house by the various reputable play bureaus. So far the transaction is honorable, legal and business-like. But what follows?

The stage manager gets the manuscript from a play bureau of a former Broadway success. It has just been released for stock. Of course, the royalty is paid, and at the end of the week the manuscript is sent back to the play bureau. In the meantime the stage manager has been busy. He has had the manuscript in his possession for two weeks or more, and has had a typewritten copy made of it.

He carries on this practice to such an extent that at the end of the season he has "acquired" possession of a dozen or more manuscripts of plays that should net the owners of them from $200 to $1,000 royalty a week each for every week they are presented.

The following season sees this stage manager located in a stock house in the East. If the manager of this house is also an unscrupulous man it is more than probable that to the fact the stage manager "owned" a long list of royalty plays was due his engagement. In other words, he is paid a weekly salary because he is able to save the manager hundreds of dollars in royalties during the season, enough, perhaps, to bring the stage manager's salary down to a nominal figure.

Of course, even an unscrupulous manager must use some royalty plays from play bureaus, but he is very careful in ordering his plays not to select any contained on the list of his stage manager. And these surreptitiously obtained plays are sandwiched in between those for which royalty is really paid to the rightful owners.

There are so many stock theatres throughout the country that the detection of this fraudulent practice is a difficult matter and can only be accomplished after long and persistent watching.

This is just what Lignon Johnson has been doing for many months. He has been collecting evidence against those managers who have been presenting royalty plays without paying royalty, and while, of course, he has not always been able to trace the one who was responsible for securing the play, the fact that the manager produced it without paying royalty to the recognized owner of it, or his accredited agent, is proof that such a manager was guilty of an illegal act.

The indictment last week by a St. Paul Grand Jury of a stage manager, and the fining him $100 by a Federal judge is a move in the right direction and a proof that it is possible to reach the unscrupulous manager or stage manager who surreptitiously acquires and illegally presents royalty plays.

$2,100 FOR BRITISH RELIEF.

The benefit performance given afternoon of Dec. 17 at the Booth Theatre, New York, was highly successful, and netted $2,100 from the sale of seats alone, while a considerable sum was realized from the sale of flowers, programs, candy, etc. The performance was given for the British War Relief Fund.

The program consisted of "Our American Cousin," with E. H. Sothern as Lord Dundreary, and "A Nocturne," a one act play by A. P. Wharton.

The performance was under the auspices of the British War Relief Association, and before the plays were given Mrs. Beatrice Forbes-Robertson Hale, Louis L. Seaman, president of the Association, and Henry Clews, its treasurer, made brief talks.

The entire entertainment was not held on the stage. Up and down the aisles and in the foyer were women in costumes of the allied countries. Mrs. Beatrice Herford, the monologist, dressed as an English flower girl, with a delicious cockney accent, sold flowers. Mrs. Hale wore Britannia's costume; Mrs. T. A. Adams, Mona O'Sullivan and Mrs. Gilbert White wore Irish costumes; Mrs. J. K. Calder and Ethel Jackson, Scotch; Mabelle Adams, Canadian; Mrs. Willard Connelly, Belgian; Mme. Terese Cerutti, Miss Sidney P. Thompson, Margaret White, French; Mrs. Lois Dale and Mrs. F. Pope, Russian; Mrs. Cosmo Hamilton, Molly Pearson, English; Mrs. William Johnson, Miss De Montfort and Mary Nash, Italian; Mrs. John Sloan, Japanese, and Mrs. Price, a nurse.

The programs were embellished with drawings by Charles Dana Gibson, Childe Hassam, George Bellows, Edward Simmons, Walter Hale, John Sloan and Enrico Caruso. Mr. Caruso's contribution was "The Angel of Peace."

TO CORRESPONDENTS.

ALL MATTER INTENDED FOR PUBLICATION IN THE CLIPPER DATED JAN. 1, MUST REACH THIS OFFICE NOT LATER THAN FRIDAY, A.M., DEC. 24, TO INSURE INSERTION.

"VIRTUE" SHUT OUT.

The temporary injunction obtained by the Franklin Film Manufacturing Co. to restrain License Commissioner Bell from interfering with the presentation of the film play, "Virtue," at Daly's Theatre, was vacated Dec. 17 by Supreme Court Justice Platzek.

The court announced that it would be contrary to public morals to permit the films to be exhibited after Assistant Corporation Counsel Nicholson had read the following phrases from advertising matter for the film: "See the Abduction Scene," "Rich Man's Harem," "The Seeley Dinner Outdone" and "The Fire Scene in the Boarding School."

EARL CARROLL,

Whose picture adorns the front page of this issue, is one of America's foremost song writers, and numbers among his friends the very cream of the show business. There is hardly a headliner of note or a manager of prominence who does not know him, and, being clean-cut, manly and always a gentleman, he has readily secured an entree where the song writer of old could never hope to be received.

As the vaudeville singer and artist have advanced, so must every song writer advance, for it is necessary that the latter's acquaintance among the former be large, and since the vaudeville performer has advanced to the *money saving* stage, to the *real estate* stage, to the *automobile* stage, therefore so must the song writer, in order to be accepted by the performers and managers who have advanced, be far removed from the "barroom atmosphere" of by-gone years.

Besides being one of Melody Lane's most successful writers, Earl Carroll possesses all of the above qualities, and with the ability to write songs that have made good for both performer and publisher, it is no wonder that he has received some of the most wonderful offers from several of Broadway's leading publishers, to devote his time exclusively to their professional departments.

Not only in the popular field, but in the production end as well, has he been remarkably successful. He already has two musical shows to his credit, and his latest attempt, "So Long, Letty," for Oliver Morosco, is reported to be a sensation of the West. Though but four years past twenty, his income is acknowledged among the first in songdom, and if the coming five years are as overflowing as the last, I predict that at the age of thirty Earl Carroll will be one of the premier writers of the stage in America.

JACK EDWARDS.

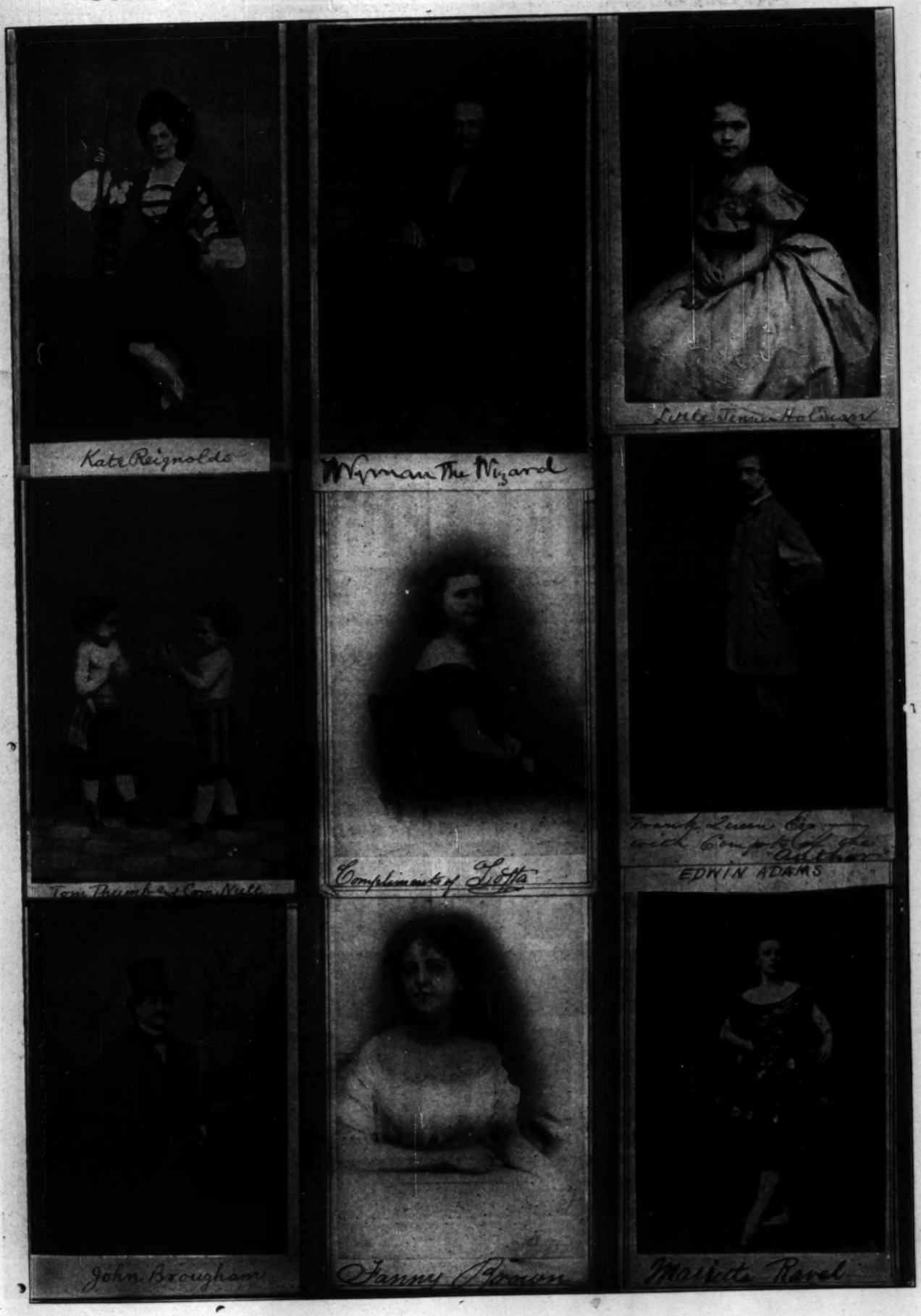
May the New Year be the happiest, the sweetest and best you have ever known
To all our friends
Leo Feist and entire staff

RARE PHOTOGRAPHS OF

(These Photographs in the CLIPPER

THEATRICAL CELEBRITIES

Collection were made more than 35 years ago)



BROADWAY'S 1916 SPRING HARVEST

NOTE—WE MAY BE A TRIFLE EARLY WITH OUR ANNOUNCEMENT, BUT YOU CAN NOT ACCUSE US OF OFFERING YOU GREEN MATERIAL. THE FRUIT IS RIPE. IT IS YOURS TO PLUCK.

THERE'S A LITTLE LANE WITHOUT A TURNING ON THE

WAY TO HOME SWEET HOME

A PEACH OF A BALLAD THAT IS SOUND AND WHOLESOME. YOU WILL LOVE TO SING IT AND YOUR AUDIENCE WILL LOVE YOU FOR IT. WORDS BY SAM M. LEWIS. MUSIC BY GEO. W. MEYER

WHEN

OLD BILL BAILEY

PLAYS THE UKALELE

PICKANINNIES AM HAPPY WHEN WATER MELONS AM RIPE. "BILL BAILEY" WILL HELP YOU MAKE YOUR ACT A PIPE. WORDS BY CHAS. McCARRON. MUSIC BY NAT VINCENT.

MY

LITTLE GIRL

THE APPLE OF OUR EYE. THE PRIDE AND JOY OF THE MUSIC LOVING WORLD.
WORDS BY SAM M. LEWIS AND WILL DILLON.
MUSIC BY ALBERT VON TILZER.

PIGEON WALK

THE JUICE OF THE GRAPE IS NO SWEETER TO THE PALATE THAN THE MELODY OF "PIGEON WALK" IS PLEASING TO THE EAR.
WORDS BY SAM M. LEWIS. MUSIC BY JAMES V. MONACO.

OUT OF A CITY OF

6,000,000 PEOPLE

WHY DID YOU PICK ON ME

PICKING CHERRIES IS A PLEASANT PASTIME, BUT IF YOU ARE PICKING COMEDY SONGS LOOK NO FURTHER. WORDS BY CHAS. McCARRON.
MUSIC BY NAT. VINCENT.

SHE WAS TOO GOOD TO BE TRUE

SOME FRUIT LOOKS GOOD UNTIL YOU CUT IT. EVERY LINE IN THIS SONG IS GOOD FOR A BIG LAUGH. WORDS BY CHAS. McCARRON.
MUSIC BY ED. MOEBUS.

IF YOU ONLY HAD

MY DISPOSITION

THE OLD GAG ABOUT THE "PEAR UNDER THE APPLE TREE" WAS FUNNY WHEN GRANDFATHER WAS A BOY. THE BUSINESS WE HAVE FOR "DISPOSITION" FOR A PAIR OF GIRLS OR BOYS WILL MAKE YOUR ACT. WORDS BY CHAS. McCARRON. MUSIC BY ALBERT VON TILZER.

PUT ME TO SLEEP

WITH AN OLD FASHIONED MELODY (WAKE ME UP WITH A RAG)

TO MAKE OUR HARVEST COMPLETE, THIS FELLOW CROPPED UP AND SHOWED US THAT HE WAS READY FOR THE MARKET, IN SPITE OF OUR EFFORTS TO KEEP HIM UNDER COVER.
WORDS BY SAM M. LEWIS AND DICK HOWARD. MUSIC BY HARRY JENTES.

BROADWAY MUSIC CORP. WILL VON TILZER, Pres., 145 W. 45th St., N. Y. CITY. CHICAGO: 123 N. CLARK ST.

THE NEW YORK CLIPPER

Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

NEW YORK, DECEMBER 25, 1915.

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THE WESTERN BUREAU

of THE CLIPPER is located at Room 504 Ashland Block, Chicago, Caspar Nathan, manager and correspondent.

SOUTHWESTERN BUREAU

Al. Makinson, manager and correspondent, 1125 Grand Avenue, Kansas City, Mo.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

ANSWERS TO CORRESPONDENTS.

DRAMATIC.

F. B., Brooklyn.—Address E. M. Wickes, in care of this office.

E. C., Reading.—There is no recognized rule for precedence at rehearsals. Of course, a headline feature of the first magnitude might be given the preference, but otherwise the acts rehearse in the order the stage manager thinks best.

WALLIS CLARK is promoting a playhouse where short plays only will be given. He has many notable productions of short plays, and has also appeared in many in New York.

IAN MACLAREN is playing "The White Feather" under the title, "The Man Who Stayed at Home," in Australia. He is to follow this with a number of popular and successful American productions.

MARGUERITE McNULTY, a clever ingenue of the dramatic stage, who has been engaged with vaudeville enterprises this season, is to become associated with the newly formed organization in New York with which short plays are to be introduced to the stage. The plans as announced by the promoters include a season of short plays of the Grand Guignol type.

FERNE ROGERS begins her season in the prima donna role of "Princess Pat" on Christmas Day. Victor Herbert, composer of this tuneful operetta, will personally conduct the orchestra for the first week in honor of Miss Rogers, who was last heard in this country in the prima donna role of "Iole." Since then she has sung through Germany and England.

EMANUEL REICHER will next produce with his company at the Garden Theatre, a group of short plays, three of them by American authors. Theodore Dreiser, author of "The Genius," is contributing a dramatic playlet called "The Girl in the Coffin," and David Pinski, a Yiddish author, has two short plays, a satirical comedy and a romantic drama. The other play is from a German source.

FRANKLIN TOMPKINS, the retiring manager of the Opera House at Milford, Mass., was presented by the attaches of the theatre with a handsome meerschaum pipe and tobacco case on his closing night, Dec. 1. The new management, H. A. Chenowith, started in with a blizzard outdoors 13.

HEDWIG REICHER will make her screen debut next season.

LINCOLN BEACHY left an estate appraised at $53,886.44.

ENRIQUE GRANADOS, the Spanish composer, arrived in New York last week.

E. H. SOTHERN will make a revival of "David Garrick," one of the plays made famous by his father.

"GOOD GRACIOUS, ANNA BELLE" is the name of the play Marie Cahill has selected for her return to the legit. next season.

STEPHEN PHILLIPS, an English dramatist, died at his home in Deal, England, Dec. 8.

"SO LONG, LETTY," the Morosco success on the Coast, is announced for a run in Chicago, opening at the Olympic, Jan. 14.

THIS is the final week of the special holiday engagement of "The Blue Bird," at the Manhattan Opera House.

MANA ZUCCA is a late engagement for "Settling Accounts," a Frazee production scheduled for Christmas Day.

"STOP! LOOK! LISTEN!" with Gaby Deslys, opens Christmas night at the Globe Theatre, New York.

THE WILLS of Augustus Pitou and Abraham Gruber were filed last week in the Surrogate's Court of New York.

NEW ROCHELLE, N. Y., is to have a new playhouse. Benjamin Von Ottinger, who is the head of a group of men who will promote the enterprise, will manage the house.

LILLIAN KELLER has been engaged for the Davis Stock Company at the Grand Opera House, in Pittsburgh. The newly formed company opens this week.

MARIA KOUSNEZOFF, a Russian prima donna, arrived in New York last week. She will sing the title role in "Cleopatra" with the Chicago Opera Co.

FRANK WEAVER, manager of Shoaff's Opera House, at Paris, Ill., states this is the poorest season ever experienced in Paris for road attractions.

HELEN BERTRAM, star of the Bostonian Opera Co. for several seasons, is arranging a series of musical offerings in connection with the Terre Haute (Ind.) Lecture Course.

HELEN EVILY has been engaged for the new play by Brandon Tynan, which is to be the first production of the newly formed firm of James K. Hackett and George C. Tyler.

PAUL DICKEY joins the producing staff of the Lasky Co. at Hollywood, Cal., and Luther A. Reed joins the scenario department of the same concern.

THE JUNIOR PLAYERS of the Neighborhood Playhouse will give special matinee performances on Christmas and New Year's afternoons.

"RUGGLES OF RED GAP" will be given its first New York performance at the Fulton Theatre on Friday evening, Dec. 24. The change of dates was made in order to avoid conflict with other Christmas openings.

JOHN P. CAMPBELL, director of the Irish Theatre of America, has returned from Chicago after booking a season of the organization in that city. A group of new Irish folk plays will be presented during the New York engagement.

MRS. DURBIN, mother-in-law of Otis Skinner, died last week at her home in Chicago.

"UNDER FIRE" ends its run at the Fulton Theatre, Jan. 1.

"THE DEVIL'S GARDEN" opens at the Harris Theatre, Dec. 28.

MRS. HARRY CORT presented her husband with a boy last week.

"THE BIRTH OF A NATION" leaves the Liberty, Jan. 8.

"STOP, LOOK AND LISTEN" opens at the Globe Theatre Christmas night.

HARRY HERZOG has leased Daly's Theatre for a term of years. The policy of the house has not been announced.

REHEARSALS of the new Ziegfeld Follies began last week under the direction of Ned Wayburn.

YVETTE GUILBERT will tour this country and Canada before she is again heard in New York next Spring.

THE Triangle motion picture of "Don Quixote," with De Wolf Hopper, will be the Christmas week offering at the Knickerbocker Theatre.

THE UNIVERSAL FILM CO. has been sued for $10,000 by Edward B. Kinsella for services alleged to have been rendered by him.

THE sale of the furs of the late Mme. Nordica, Dec. 16, in Newark, N. J., drew a large crowd. Several of the pieces were withdrawn. Those sold brought $13,200.

"COPY," a tense little dramatic play, will be played in New York in January by Kirah Markham, Rupert Harvey and Erskine Sanford.

"WHAT BECAME OF DEEGAN FOLK?" Robert Hilliard's new starring vehicle, is not a Cohan & Harris production, but Mr. Hilliard's own enterprise.

JAMES K. HACKETT will add to his repertoire, "The Merry Wives of Windsor," in which he will portray Falstaff, the role in which his father won distinction. Viola Allen will be the Mistress Ford.

THEATRICAL MANAGERS are taking advantage of the new Sunday concert law in Providence, R. I., which legalizes concerts of a sacred nature on the Sabbath. The Emery, Keith's, Strand and Toy have already fallen in line and are doing wonderful business.

MRS. JAMES P. McQUAIDE, formerly known on the stage as Gertrude Reynolds, was married last week in London, Eng., to Hylton George Morton North, nephew of the Earl of Guilford. She was a favorite member of the famous Weber & Fields' chorus when the Music Hall bearing their name was in the hey-day of its popularity.

THE following attractions playing in Shubert theatres in the city will give an extra matinee New Year's week, on Thursday afternoon: "Alone at Last," "The Blue Paradise," "Hobson's Choice," "Katinka," "Ruggles of Red Gap," "The Ware Case" and "The Unchastened Woman."

"KATINKA," which was to have opened at the Providence Opera House, Providence, R. I., Tuesday, Dec. 14, was given for the first time Thursday evening, 16. The company went there from Danbury, Conn., and *en route* ran into a severe blizzard. They arrived late in the afternoon, 15, but despite good work by the entire stage crew, could not get ready for Wednesday night.

REMINISCENCES OF JEPPE AND FANNY DELANO.

"THE SAME OLD SWEETHEARTS."

I was born at Charlestown, Mass., a suburb of Boston, Aug. 9 1845. My ancestors were among those who landed at Plymouth, Mass., on the ship following the *Mayflower*. I graduated with honors at High School and received a beautiful watch, which I have in my possession at the present time, and am very proud of it.

My father never urged me to become a minister, as a great many performers' fathers did. He learned the cabinet maker's trade himself, and wanted his three sons to learn a trade. He did not care what trade they selected. I wanted to be a dry goods clerk and wait upon the fair sex, as many of my friends did, but papa insisted on a trade, and trade it was.

My two brothers learned the manufacturing jeweler's trade and had made good. Charlie became a partner of the man he learned the trade of, the firm being Guild & Delano. I thought I would follow suit and become a jeweler, and Oct. 29, 1859, I began my trade with Guild & Delano; there were three brothers of us at the same trade in the same shop.

JEPPE AND FANNIE DELANO,
Taken in 1874.

At the age of seventeen I was an expert workman, mastering all the different branches; they made me foreman of fifty men and five apprentices. While an apprentice I mounted the largest diamond in the United States at that time. I made it a combination ring and pin for a man who kept a corset store on Washington Street, Boston. My brother Charles and I designed and made a solid gold and silver crown, studded with diamonds and other precious stones, for Edwin Booth, who, when he came to our show rooms, was always smoking a large, black cigar, and the aroma was delightful.

One of the proprietors of the Boston Theatre (Orlando Tompkins) kept a drug store under our place of business, and Edwin Booth used to spend part of his time in the drug store. I asked the head clerk, John Farnham, what brand and what price cigar Edwin Booth smoked. He told me they were one dollar each, and being a pretty good fellow he gave me one; I took great care of it until I was safe at home and had my supper. I tackled the beauty, big black cigar; after a few whiffs it became very heavy and it was so strong it nearly knocked the roof off my head. There were several intermissions between smokes. I think in two weeks I smoked it all up. While smoking I didn't smell that delightful aroma, it was too much for me, and I went back to Killikinnie's tobacco and cob pipe.

I think the crown can be seen to-day at the Players' Club, New York City.

I was always musical and had a fair voice. My oldest brother was a tenor singer and was with Morris Brothers, Pell & Huntley's Minstrels, in old Horticultural Hall, on School Street, Boston. My other brother took to amateur theatricals while my three sisters were singers and instrumentalists. I used to sing at temperance meetings in the different cities and towns near Boston, and became very popular as a singer and comique.

W. H. Crane and I were ushers at the old Howard Athenæum in the 60's. It was a legitimate theatre at that time. The Booths, Wallacks, Davenports, Laura Keene and many other old-time actors and actresses played there. Wyseman Marshall was manager. Maggie Mitchell played her first Fanchon engagement there.

I became quite friendly with actors and actresses, always ready to accommodate, and being small in stature they would ask little Jeppe before they would a large man. Miss Mitchell's mother traveled with her daughter and John Wilkes Booth was a frequent visitor at her dressing room. I used to be near her dressing room so I could run errands after my part of the house was seated, which was very early and every night packed. I have photos of Maggie Mitchell and her mother, given me at that time by Miss Mitchell. I was also basket boy at the old National Theatre.

Actors in those days packed their wardrobes in champagne baskets, and the boy would carry it for next week's and take home last week's wardrobe. I was known by most managers, agents, ushers, etc., and had free entree to all theatres and minstrel halls in Boston, and visited every theatre and minstrel in one night, but stopped only a few moments in each. These houses included the Boston Museum, Boston Theatre, Continental Theatre, Comique, Howard Athenæum, the Minstrel Halls, John P. Ordway's, opposite old South Church; Morris Brothers, School Street; Buckley Serenaders, Summer Street; Campbell and Pettingill's, Summer Street: Old National Theatre.

When Caroline Richings was playing at the Boston Museum I was invited to be a soldier. I was dressed in a red flannel suit with shiny spangles all over it, and a shiny helmet. When the army was assembled on the stage the audience was very enthusiastic—whether at me or not I never could tell, but my uniform fitted me too much; it was about eight sizes too large, and my helmet came down on my shoulders. I could scarcely see whether I was going to school or coming home. When the army marched off I didn't know it and I stood there. Miss Richings called me and asked me to come off. The audience seemed to enjoy it, but what it was I didn't know. Miss Richings came from the prompt side to the o. p. side, took me by the arm and said, "The rest of the army is in this direction." We made a tremendous hit. She wasn't provoked at all, but old Peter Richings was a little huffy, and said, "Boy, next time watch your business." I didn't work on the stage the following night.

JEPPE AND FANNIE DELANO,
Taken Nov. 27, 1915.

My brother William was acquainted with a great many professionals; among them was Charlie Chase, agent for the Peak Family of Bell Ringers, and they were playing at a ball on Washington Street. I was introduced to the company, and Eddie (about my age) and I became attached to one another and were very intimate friends. We corresponded for years, and when they spent their vacations they stopped at the old Quincy House, on Brattle Street, Boston, Mass. I was with Eddie every hour after my business hours, and often stopped with him nights at the Quincy House. This was before Mr. Peak bought the beautiful mansion at Medford, Mass. Sol Smith Russell was with them, singing comic songs. The company included: Mr. and Mrs. Peak, Eddie and Lizetta Peak, Sol Smith Russell, Will K. Lavake, A. J. Whitcomb, John Spaulding, and Col. Dave Keyes, agent. Lizetta died at Cleveland with typhoid fever in 1867, and Katie Hutchinson, of the original Hutchinson family, took her place, and remained with the party until Mr. and Mrs. Peak went home on account of ill health, and Mr. Blaisdell, who married Julia, the eldest daughter, took charge of the company, and sent for a little lady called Fannie Peak, who William Peak placed in the business while a little child. Wm. Peak sr. had the Eastern country and British provinces; William Jr., had the Western and Southern country.

The junior company was composed of the following people: Mr. and Mrs. Wm. Peak Jr., a sister of Mrs. Peak, and three brothers and a little girl they adopted named Annie Peak. The governess' name was Anna, and they called her Cally; the other little girl was Anna Sutter. They wanted to adopt her, but her parents would not consent to it and they called her Fanny Peak, who is now Mrs. Jeppe Delano. Then a son was born to them named Frank Peak. The junior Peak discovered Sol Smith Russell, in a little variety theatre in Milwaukee, and engaged him. He was with them for a while, then something would happen that would displease him and he would quit the juniors and engage with the seniors, and he shifted this way several times.

When the seniors came home to Medford for a vacation once, Sol was with them, and he loved to get acquainted with actors. He became quite well acquainted with Geo. Fortesque, then the utility man at Selwyn's Theatre, in Boston. Sol wanted to show George what a nice place he lived in, and invited "Forty" out to Medford to dine with him. It was five miles, and the fare only fifteen cents, but the weather was hot and Sol thought the walk would give them an appetite. Besides, neither one was getting much of a salary those days. It happened that Sol and Mrs. Peak Sr. had not been on speaking terms for some time. Sol took "Forty" into the parlor and introduced him thusly: "My dear Mrs. Peak, allow me to introduce Mr. Foresque, one of the actors of Selwyn's Theatre. I have invited him to dinner to-day." Mrs. says: "Umph, we don't have any dinner to-day," and walked out of the room.

Then "Forty" said: "Sol, let's walk back to Boston. We can fill up on fresh air," and they walked back.

The junior Peaks discovered the Berger Family of Juveniles in a concert garden; there were Fred, Louise, Annie and Henry. Bennie and Ettie were too young, and joined later. They toured the country for three years as Peak and Berger Families. The Peak Family was a pioneer.

John B. Gough, the great temperance lecturer, conceived the idea that he might increase his already marvelous hold on the public by imparting a little variety to his lectures, so he engaged Mr. and Mrs. William Peak to give a brief concert every night as a part of the performance, with the understanding that they should not go too far away to prevent them from returning to sing on Sunday, as Mr. Peak was organist and Mrs. Peak was a singer in a church in Medford, Mass. Mrs. Peak was a splendid singer in her day.

The experiment was so successful that Mr. Peak conceived the idea of getting up a concert company of his own, which he prudently confined to his own family. The first Peak Family company was founded in 1859, and embraced Mr. and Mrs. William Peak Sr., William Peak Jr., Julia, afterwards Mrs. William Blaisdell; Fannie, afterwards Mrs. John Fitz (both girls married agents of the company), and Eddie. All sang well. They also played upon the organ, harp, guitar and banjo.

P. T. Barnum imported a troupe of Swiss bell ringers, but owing to a legal complication the season came to an end abruptly, and its outfit of bells was stored in a cellar in St. Louis, Mo. The senior Peak, always shrewd and far-seeing, perceived a chance to produce a novelty and bought the set of bells and taught the members of his family to play them. The hit was instantaneous. William Jr. grew to manhood and married a young lady named Lydia Harris, who traveled with the company several years. A son was born to them, who is at present a teacher of dancing in Chicago. Another son, Lewis, was born after the junior family had closed the show business. He is a reporter on a daily paper in Niles, Mich. The Bergers, after being with the Peaks three years started a company of their own, with Sol Smith Russell as their comedian. Sol married the oldest daughter, in 1869; she died in Jackson, Mich., in 1872.

From the Peaks sprang all the bell ringers that toured the country. In the early part of January, 1869, Eddie wrote me and invited me to visit them, and sent me my fare to the company, so I started from Boston. I gave my firm notice I was going away for a while. I met the company at Frederic City, Md., Jan. 16, just as they were going on the stage. My! but they were glad to see me. Any stranger would have thought I was a son just returned from somewhere. Sunday we had a fine visit. Mr. Peak said, "Jeppe, can you sing?" I said "A little bit." Ed. says, "You ought to hear him. He can sing like an owlingale."

They brought the organ they carried on the road into the hotel parlor. Mr. Lavake with his flute and Mr. Whitcomb with his harp made an elegant orchestra. I learned four songs, and Monday night went on at Hagarstown, Md., in my street clothes. The family were satisfied with my efforts, but when I joined them I didn't have any idea that I would adopt the stage for a livelihood. Eddie was treasurer of the company, and each Sunday we passed part of the day in Mr. and Mrs. Peak's room talking about printing and business. Mr. Peak said, after I was with the company one week, "What salary do you want?" I said, "I don't want any; just pay my expenses." He said, "Oh, no: will $25 a week and all expenses be enough?" I answered jokingly, "For a little while." Dear old Mr. Peak said: "William, give him $30." Mrs. Peak said: "I guess Jeppe will be satisfied for a while."

I began gathering a wardrobe and learning new songs, and in six months was getting $50 and expenses. I was doing the Lingard changes, and was billed as Mr. Peak's last sensation. We did not know what a poor house was; money flowed into the treasury like water in a rain barrel. We left Boston May 24, 1869, with the following company Mr. and Mrs. Peak Sr., Eddie, Jennie Howarth, Charlie Vivian, Al. Fernald, one of Boston's favorite pianists, and Katie Hutchinson. Col. Dave Keyes piloted us *en tour*.

Our business was not up to the standard and it was an expensive company. As I wasn't doing much, Mrs. Peak suggested I sing duets with Katie Hutchinson. I was only too glad, and we sang duets until Katie left the company at Lansing, Mich. She was the first lady I ever sang duets with in public.

May 27, 1870, Mr. and Mrs. Peak retired and went home to Medford, Mass., and Mr. Blaisdell, a son-in-law, took the management. He made quite a change in the company. Mrs. Blaisdell replaced Mr. Whitcomb as harpist; Little Willie, a child artist, did little sketches with me. He became an opera singer later. He sent for little Fannie Peak, of the junior Peak Family, to replace Katie Hutchinson. The junior Peaks had retired; they owned a farm and city residence in Niles, Mich. The Blaisdell management lasted until we got to Minneapolis, Minn., when I resigned, and the company, Mr. and Mrs. Blaisdell and Willie, went to Chicago; Eddie and little Fannie to Niles, and I stopped in Chicago for a week, then went to Niles.

It was on Jan. 12, 1870, I arrived in Niles, at midnight, and told the bus man to take me to the best hotel in town. I was never in Niles before. I got up early, and it was an awful snow storm. I found I wasn't at the best hotel, and I inquired for Mr. Peak and they told me he was out on his farm and had rented his city residence and Eddie had gone to Schoolcraft to get our baggage, bells, wardrobe and house trunks, etc., to bring back to Niles, as it had all gone through to that town. The big storm lasted four days. I inquired where Mr. Sut-

ter lived, that was little Fannie's father's home. I went there and did not go downtown until the storm subsided. I went downtown and there I found Wm. Peak Jr., his first visit to town since the storm. I went to him and we had a pleasant talk, and played pool. He didn't seem to know exactly who I was, not seeing each other for a great many years.

I said, "Will, I guess you don't know me."

"Yes," he answered, "you travel for such and such a house in Chicago."

I said, "No, sir; how would Jeppe sound to you?"

He called the porter to hitch his team, and we drove out to his farm and talked of old times. He told me Eddie had gone after the bells, etc., and that he would start out again for a pleasure trip, as he had Eddie and little Fannie, a very versatile artiste, and would get a few more people. He engaged Hattie Stevens, a sister of Harry Stanwood (who was a great banjoist at that time with Haverly's Minstrels), and the two Versillious Sisters and Will Lavake, a balladist and flute player.

I stopped out on the farm six weeks, and we rehearsed the company and started out.

While out on the farm Mr. Peak went to Chicago to see about printing. He also took with the company the adopted daughter, who was married to Joe Marston, who he always engaged as agent. It was a fine company.

I wanted to marry little Fannie, but Mr. Peak said the young girls would not care to come to see me, being married, and the young fellows would not come to see little Fannie, being a married woman, so I held off a year, and when I said I was going to be married he proposed taking me into partnership, I to have one-third interest and $50 a week. I accepted. He was afraid I would leave and naturally would take my wife, and that would cripple the company.

It did look bright, and I thought we could make some changes for the better. Hattie Stevens and the Versillious Sisters retired, and we engaged a lady from Buffalo, N. Y., as ballad singer. We were to play in a town named Washington, Ill., twelve miles from Peoria, Ill., and by some mistake our dates got mixed, and we had one night open, so Eddie and I went to Peoria to see Johnny Thompson's "On Hand." A few nights before the Susan Dennin Co. played there and stranded, and left a party there—the Praeger family. We saw Johnny Thompson's play, and they showed to very poor business; Arthur Moreland was manager and Sid France was with the company.

We talked with the Praeger family, but they were shy about joining our company. We opened at a matinee and turned people away, and repeated the business at night, and we invited the Praegers to both entertainments, and when they saw our business they were anxious to join us. They were, indeed, a family of rare ability as vocalists and musicians; we engaged them.

I never believed in Jonahs or hoodoos, but from the time we engaged the Praegers our business began to fade away. We gave a fine entertainment and could not fathom the cause. We closed at Kalamazoo, Mich. Charles Forbes passed through with "The Harp of Erin," with Sol Smith Russell. Our goods were attached through some misunderstanding. The company went home. I sent my little wife home to Niles, and I went to Allegan to visit with Sol. I told Mr. Forbes the circumstances, and as Allegan was "The Harp of Erin's" last stand, Mr. Forbes came to Niles and made arrangements with the Peaks and Praegers to take the company out. He said: "I can manage such an aggregation as this."

We started out with new printing, etc. A few weeks satisfied Mr. Forbes, and he said: "It can't be done;" so we closed, and all left for our respective homes.

Mr. Forbes started another kind of an entertainment with Signor Blitz, magician and ventriloquist; Marionette, a pianist, and Jeppe and Fannie, but he insisted upon advertising my wife as Fannie Peak, and I objected, so we parted. While with Mr. Forbes we stopped for dinner at Sparta, Wis. After dinner a young man came to me and said: "You ought to have me play your accompaniments." I asked him if he could play, and as we had a few moments before the train left we went into the hotel parlor. He said: "Hum something," and I did, he accompanying me finely. I was negotiating at the time with Prof. De Castro, another magician and ventriloquist, who saw us with Signor Blitz, and I told this young man, who was selling pianos and organs for a house in Winona, I would correspond with him.

We were to open at Hastings, Minn., to rehearse and play three nights. I changed my songs and sketches each night, and imagine my feelings when I placed my music before the young man to hear him say, "I can't read music." I could have fallen through the stage. He said, "You hum over what you are going to sing to-night. It will be all right."

When night came I sweat blood. He played an overture of popular airs, and when it came my turn to face the music he really surprised me. He was fine, and no mistake. His overtures got an encore each and every night, and our music went bang up, and I had no fault to find.

We closed our first night's show with the Indian box trick. I was the Indian to get into the box after being tied with a hundred feet of rope, and locks sealed with tape and sealing wax. I never missed it, and wore an evening dress suit to do the act. Our second night closed with the aerial suspension, or sleeping in the air. Mrs. Delano was the sleeper and it was a very pretty act. The third night was a decapitation feat, where the body of a man is lying on the floor and his head on a platter three feet away from him, on a table. This young man's name is Burt Shepard, who afterwards became a fine musician, balladist and end man. He was with Haverly's, Carncross, of Philadelphia, and Dockstader's. He went to England and played with Pony Moore's Minstrels and in the finest music halls. I read of his death, I think, about a year ago. He thanked me many times for giving him his first start in the show business. He wrote many songs and wrote the music to words I had written.

When our second season closed Prof. De Castro (his right name was Zenas Sprague) leased the Olympic, Chicago, and was the first man to put it on a paying basis. We played different variety theatres about the country, and while playing at the Coliseum for John Havlin, Brick Pomeroy was a frequent visitor at the Coliseum, and when he found Mrs. Delano was little Fannie Peak he knew when a little girl, he called on us and we had a very nice time. We had an open week and went home to Niles, Mich. While in Niles I wrote him a friendly letter and illuminated the envelopes, as I did often. When he got that letter he telegraphed for me to come on; I did, and he engaged me as a cartoonist for *The Pomeroy Democrat*. My little wife and I kept house and he boarded with us. A party came along and wanted us for the road, and the offer was very alluring and we went on the road. The company was called Brown & Campbell's Comedy Co. The performers were: Ed. Brown and wife, Josie Crocker Brown, Dunbar and Ashton, May Ten Brooke, Crumley and De Forrest, and a man who called himself Billy Bryant, and his wife, a serio comic singer. This same man was Sam Dearing, and married Belle Clifton, a skipping rope dancer. Bruno Hennicott, as agent, and Edwin Brown, manager.

We closed at Bloomington, Ill., all goods attached. The company left for Chicago. I stopped at Bloomington a week with our baggage and wee wifey, and I went to Chicago and played dates at the Coliseum, and in St. Louis.

Brick Pomeroy wanted me to return to him, but I continued in the show business at a very fine salary, opening at the Coliseum, Chicago, for three weeks. We then played our way East, opened at Tony Pastor's, and made a grand impression, our sketch being different, with not a funny line in it. We prided ourselves we were the one sketch team that did not finish our act with a song and dance. But the last season we were on the road we learned a song and dance—two males and two females—gents wore evening suits and ladies long-trained dresses—our voices soprano, contralto, tenor and bass. It was quite a neat act. We played at Tony Pastor's frequently. Mart Hanley, of Harrigan & Hart's Theatre Comique, offered us more money to play for them. I told Mr. Pastor and he said "By Jeminetty, ain't my theatre good enough?" I answered, "Yes! but they offer more salary." He says, "Well, you play here for me. I'll give you what they offer."

The chance came for us to play for Harrigan and Hart. I telegraphed Tony Pastor for an open date I had, and his company was filled for that date but could have the week following. I telegraphed to Harrigan and Hart and got the date. We traveled two seasons with Pastor's road company and one season with Harrigan and Hart's road company. Mr. Pastor was an elegant man to travel with.

It was made an Elk in New York Lodge, No. 1, May 6, 1877, while with Mr. Pastor's road show. While with Mr. Pastor's show we were offered an engagement with the Berger family for forty weeks, but the Berger engagement started several weeks before the Pastor show closed, and Mr. Pastor said he always wanted to take his show back to New York as he started it out. We went to Mrs. Pastor—a beautiful woman—and she consented to use her influence, and she did get his consent on these conditions: We were to find a sketch team to put on the bill in our place, and if they were good he would keep them and let us go. It took some thinking, and the teams I mentioned would not suit. At last I mentioned May and Flora Irwin. He said he would take chances. He sent for them, and they played with us the last week of our engagement at the Walnut Street Theatre, Philadelphia. Mr. Pastor was delighted with the ladies and their sketch.

It was that week that our dear, departed friend, Gus Williams, wrote the words to the music of "Down By the Old Mill Stream" for us. We left Philadelphia Sunday evening for Franklin, Pa., to join the Berger's, and Tony Pastor's whole bunch was at the depot to see us off. Nov. 3 the Berger Company left New Orleans on the steamer *Margaret*, for Cuba and the West Indies. When we arrived in Havana, Cuba, I tried to make a cab man understand me to take me to a bull fight, but he wouldn't understand. Just then a clean-cut young man came along and said if I didn't have any objection he would escort me to the bull ring. I hired a cab and the young man and I went to the fight. It was a genuine fight, and to-day I would rather see a bull fight, as tough as it is, than a football game. It flashed across my mind in an instant it would be nice to introduce a little broken Spanish in our sketch. I would ask this Cuban, who was born on the island, but educated in New York City, what certain lines were in Spanish, and write them on my shirt cuff and my wife's lines on her fan. The Cubans are very slow, or were in 1877, to catch on to jokes, and we could play slow.

I didn't say a word to the Bergers, and on Monday night I was ready for my sketch, which came immediately after the twenty minute intermission in the centre of the bill. Fred Berger came to me and said: "I don't think we will let your act go on, as everything thus far has gone splendidly, and we know your act is good, but may not please this audience." The local manager said: "You must go on; you must do just as advertised; you don't run your own shows over there, and everything must go on as advertised."

Fannie had been on in the ladies' orchestra and played the French horn, and played the table bells and solo alto in the band, but they hadn't seen Jeppe yet. After that act we were all right; that little Spanish just made us No. 1. It seemed to me it was like Mlle. Aimee when she sang "Pretty as a Picture" in broken French.

Annie Berger was the star of the party, and she had a benefit Thursday night, the real benefit night, and her receipts were $3,860. They gave us a benefit on one Sunday night, and it was quite drizzly rainy, and our benefit was $3,840. They threw canes, boxes of jewelry, boxes of cigars, and a pair of ring-neck doves, male and female, a red, white and blue ribbon with a tiny silver bell around each neck, and strange as it may seem, the male flew directly to me and the female flew and lit on Fanny's shoulder.

We kept the doves while on the island and brought them home to Niles and kept them for years. They bred back to perfectly white doves, and bred eleven times a year.

After leaving the Bergers we were with the Spaulding Bell Ringers a short season. From the Spauldings we went back in vaudeville, opening at Tony Pastor's, with Harry Miner's Bowery to follow, and Harrigan & Hart.

I give a list of companies we have been with: Harry Miner's Comedy, two seasons; Harry Miner's Pat Rooney Co., two seasons; M. B. Leavitt All-Star Co., Tourists, "Passion Slave," "Alone in London," Kendall's "Pair of Kids," three seasons; "Turkish Bath," three seasons; Barry and Fay's "Irish Aristocracy," two seasons (in 1885 Wilton Lackaye was with the company); "Mrs. Partington" (Chas. Fostell), two seasons; "Rooms For Rent," Chas. Loder's "Hilarity" Co., two seasons; "Muggs Landing."

Tony Pastor gave me a piece called "The Slave's Dream." E. G. Brown was my partner and manager. We had it re-written, and we had for star the famous old minstrel, Charlie White, of 444 Broadway fame. Mr. Pastor was very kind; he gave us the use of his Fourteenth Street Theatre to rehearse in. President Garfield was shot while our company was *en tour*, and it was a fearfully hot season. We closed after losing a mere trifle, but the actors and actresses got theirs while in Nashville, Tenn., at the matinee performance on Tuesday, at the finish of the first act.

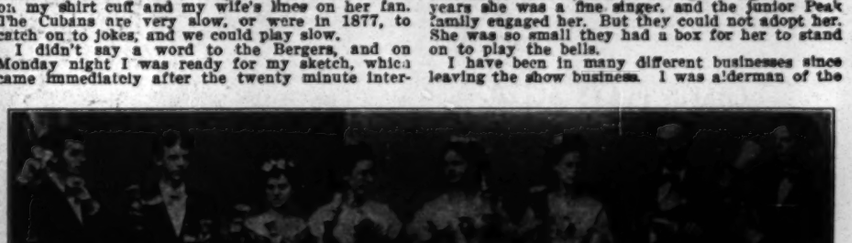
The company played on *papier mache* horns. Mrs. Delano, while playing the cornet, drew a straw about an inch and a half long into her throat. We called a doctor, but he pushed the straw still further down her throat, and with all the great suffering she finished the week. She played nine different characters at each performance.

We were laid off for a week, and Jennie Dunn (Mrs. Kendall) came from New York and joined the company. Mrs. Delano was laid up eleven weeks at Nashville. When she convalesced we came home to Niles and stopped six weeks. We played a date at Casino, Chicago. Mrs. Delano had terrible hemorrhages. We went to Boston and visited my people, whom I had not seen in five years. We were there just one year. In the meantime we played Christmas week at Keith's, and the next Washington's Birthday week we played at the old Howard Atheneum, where I began my career and ended my career in the show business, as it was the last week of ours in the show business.

We returned to Nashville, Tenn., to manage a University boarding house for the lady where my wife was so ill. After being there two days my wife coughed the straw up. It had been in her throat two years. She began to gain flesh and feel fine. She thought she was to have an operation; the physician said it was serious. Wee wifey said, "Let's go to Niles and have it done." We came to Niles and our doctor said, "No, she don't need an operation," and to-day she is a well woman.

We were in Nashville two years. We have been in Niles for eighteen years. We bought the old homestead, formerly my wife's parents, twelve years ago, and remodeled it. Her parents are both dead. Her father was born at Canton Bairn, Switzerland, and her mother at Baden Baden, Germany. They came to this country when quite young. Mrs. Delano was born at Elizabeth, N. J., Oct. 18, 1850. Her parents moved to Niles when she was three years of age; she attended the Methodist Church, and at the age of eight or nine years she was a fine singer, and the junior Peak family engaged her. But they could not adopt her. She was so small they had a box for her to stand on to play the bells.

I have been in many different businesses since leaving the show business. I was alderman of the



JUNIOR PEAK FAMILY IN 1870.

From left to right: Eddie Peak, Jeppe Delano, Fannie Delano, Mrs. Wm. Peak Jr., Hattie Stevens, Will Lavake, Wm. Peak Jr.

We are offering a CHRISTMAS present to all the singing acts in the country. What is it? It is the greatest ballad of all times:

"SOMEWHERE IN FRANCE"

By EARL CARROLL & RUBEY COWAN

This song has been used by more head-liners than any other "Five week old song" in the history of show business.

It is already known as the "Song that grows on you". Does not pertain to War. Write, Wire or Call for copies. Orchestrations in all keys.

RUBEY COWAN MUSIC PUBLISHING CO., 145 W. 45th St., N. Y. C.

Sole Selling Agents MAURICE RICHMOND MUSIC CO. Inc., 145 W. 45th St. N. Y. C.

Fourth Ward two years, and City Treasurer of Niles, Mich., two years.

I joined New York Lodge of Elks No. 1, in 1877, am a member F. and A. M., St. Joseph Valley Lodge, No. 4, St. Joseph Valley Chapter, No. 4, R. A. M., Niles Commandery No. 12, Knights Templar, have been a member of Mecca Temple, New York City, thirty years 13th of November, 1915. Joined K. P.'s in 1885, and Woodmen of the World, Royal Arcanum, Maccabees; honorary member of the T. M. A., both belong to New York Lodge, No. 1.

Mrs. William Peak Jr., who lives here in Niles, dined with Jeppe and Fannie on her eightieth birthday a few weeks ago. Mrs. William Blaisdell and Mrs. John Fitz are alive, I believe, and Prof. Frank Peak, also Lewis Peak, Jeppe and Fannie Delano, live here in Niles and are members of the "T. O. T." Club, The Only Two, just like two kittens. We expect to make this our home for the rest of our lives. I retired from active business several years ago.

We send greetings to all brother and sister professionals and friends.

The latch string hangs out to all, and you can always get a bite here at "Kozy Korner" if the dog is not off visiting.

TOM GILLEN,

One of the standard single acts in vaudeville. Direction of Miss Jene Jacobs, of Pat Casey Agency

CHAPIN PLAYS ACTED.

LONDON, Dec. 15.—A special matinee performance was given yesterday at the Queen's Theatre, in memory of Harold Chapin, the young American dramatist who was killed in France while serving as a member of the Royal Medical Corps.

Yesterday's performance was given for the purpose of raising funds for the building of a Young Men's Christian Association hut at the front as a memorial to Chapin, and four of his one act plays constituted the program.

RUTH ST. DENIS' DANCES.

Ruth St. Denis will give a series of dances, four in number, at the Hudson Theatre, New York, week of Dec. 27.

ACTORS' FUND MEETING.

A special meeting of the Actors' Fund of America will be held at the Fund headquarters, Longacre Building, Room 903, Northeast corner of Broadway and Forty-second Street, New York City, on Tuesday, Jan. 18, 1916, at 3 P. M., for the purpose of voting on and adopting an amendment to Section 16a of the by-laws to read as follows:

Section 16a.—The Executive Committee may, in their discretion, admit as an *associate member* of the Actors' Fund of America, for life, any person of good moral character, upon such person paying the sum of fifty ($50.00) dollars, or more, for this purpose; the Executive Committee may also, in their discretion, admit as an *annual associate member* any person who shall pay the sum of two ($2.00) dollars each year; provided, however, that such associate life member and associate annual member, who shall enjoy the privilege of attending the annual or other meetings of the Actors' Fund of America, shall not have the right to vote, but shall hold such title of *associate life member* and *annual associate member* as an honorary title in consideration of their donation.

TWENTY-FIVE YEARS AGO.

JEPPE and FANNIE DELANO were starring in "Mugg's Landing."

THE HOWARD ATHENAEUM CO., with Cinquevalli, opened at the California Theatre, San Francisco.

"IS MARIAGE A FAILURE?" opened at the Tremont, Boston.

MINNIE SELIGMAN canceled her contract with J. M. Hill.

LIZZIE DALY was starring in "McCarthy's Mishaps."

JULIA MARLOWE withdrew from the management of B. J. Falk, the photographer.

WM. A. BRADY assumed charge of the trained lions from the "Nero" production, also of "The Inspector" production.

ELSIE DE WOLFE announced her intention to go on the stage, from Paris, France.

TONY SULLIVAN was with Moore's Minstrels.

HARRIGAN'S NEW THEATRE opened.

NEW PLAYS: "Yon Yonson," with Gus J. Heege; "Nell, the Waif."

THE ADAM FOREPAUGH SHOWS were in Winter quarters at Philadelphia.

THE FOUR EMPERORS OF MUSIC were with Geo. Wilson's Minstrels.

"BILLY" ZANDERS, a prominent sporting man and manager, and a real friend to all theatrical folk he met in his career, died in San Francisco, Cal., recently.

THE Walbilton Photoplay Co. was incorporated Dec. 16 at Albany, N. Y., for $10,000, by Jacob A. Tanner, Pope B. Billups and Joseph Greenbaum.

LILLIAN DE ARMOND

Leading lady with Melville's Comedians, No. 1, indefinite Stock, Palace Theatre, Little Rock, Ark.

STEIN'S MAKE-UP

USED AND ENDORSED BY THE THEATRICAL PROFESSION ALL OVER THE WORLD

SOLD EVERYWHERE STEIN'S ABSOLUTELY GUARANTEED MAKE-UP SOLD EVERYWHERE

THE M. STEIN COSMETIC COMPANY, NEW YORK

CHORUS GIRLS' CONTEST.

The offer of a prize for the most popular chorus girl made by THE CLIPPER for the season ending July 1, 1916, gives each girl a chance to earn a little extra money, and it behooves them to get busy.

THE LADY SECURING THE MOST VOTES WILL RECEIVE ONE HUNDRED DOLLARS IN GOLD, AND EVERY OTHER CONTESTANT WILL RECEIVE A BONUS IN THE FORM OF TEN PER CENT. OF THE AMOUNT TO THEIR CREDIT.

IN CASE OF A TIE FOR THE $100 PRIZE, EACH TYING CONTESTANT WILL RECEIVE A $100 PRIZE.

GET BUSY, GIRLS, AND HAVE YOUR FRIENDS SEND IN THEIR SUBSCRIPTIONS TO THE CLIPPER FOR VOTES TO BE PLACED TO YOUR CREDIT.

One year's subscription....$4—40 votes.
Six months.....$2—20 votes.
Three months.....$1—10 votes.

JEFF BRANEN.

Years cut no figure when we consider the activities of Jeff Branen. It is just twenty-two years since the S. Brainard's Sons & Co., then one of the successful music publishers of the country, put out his first number. The hit song writers of those days have long since been removed. Many are dead and others have been brushed aside by the ravishing onward march of old Father Time, but "Young Jeff," as he is called by those who know him best, has been running neck and neck with the cracker jack hit writers of two decades, and is right now writing as many, if not more, hits than any song writer extant. Just imagine his collaborator, Arthur Lange, was only three years old when Jeff laid aside Blackstone and started to flirt with the muses. His songs number up into the thousands, but it's only the last couple of years since he has booked up with Joe Morris Music Co. that his compositions have had the proper showing, hence the hits of his career are his songs of right now. Without question, when it comes to versatility, he stands alone.

I predict that some day this young, unassuming genius will rise to the topmost round of the ladder and will take his place among the great composers of his time, for he is young, ambitious, one of the most scholarly musicians in this country. When summing up the clever songs turned out by Branen and Lange you must admit the melodies are there forty ways. Jeff admits it, and Joe Morris won't deny it.

ARTHUR LANGE.

Arthur Lange, the subject of this sketch, is one of the most talented young composers in America to-day. Within two years he has, in conjunction with Jeff Branen, turned out a number of national hits, notably, "Virginia Lee," "On the Old Front Porch," "Could the Dreams of a Dreamer Come True," "To Lou," and the present big march ballad hit, "When It's Orange Blossom Time in Loveland."

While apparently a newcomer to the music loving public, Arthur has grown old to the frequenters of songdom along New York's famous Rialto. He started in as a telephone boy with Chas. K. Harris. Little did the world's famous ballad king, the only Chas. K., think at the time that the absent minded switch boy was to one day write the ballad hits of the country, and supplant him in the hearts of the music loving people of the country, but such is the case.

Arthur Lange is even destined to do more. His master melodies are only beginning to assert themselves, for his two latest are his greatest, namely, "A Song" and "Good-Night, Dear Night." His "Valley of the Moon," "You're More Than the World to Me," "Virginia Lee," "Could the Dreams of a Dreamer Come True," "To Lou," "A Song," "Good-Night, Dear Night," "The Daughter of Mother Maihree," and that ringing march song hit of right now, "When It's Orange Blossom Time in Loveland," all of which have been written in less than two years, give you a fair idea of his worth. Joe Morris says he wouldn't trade this old "war horse" for any young "Derby winner" in the country, and Joe knows.

AN APPEAL.

Philip Spaeth, professionally known as Billy Stanford, writes: "I am in the Reading (Pa.) Hospital, Ward 109, suffering from an incurable disease, and am in a destitute condition."

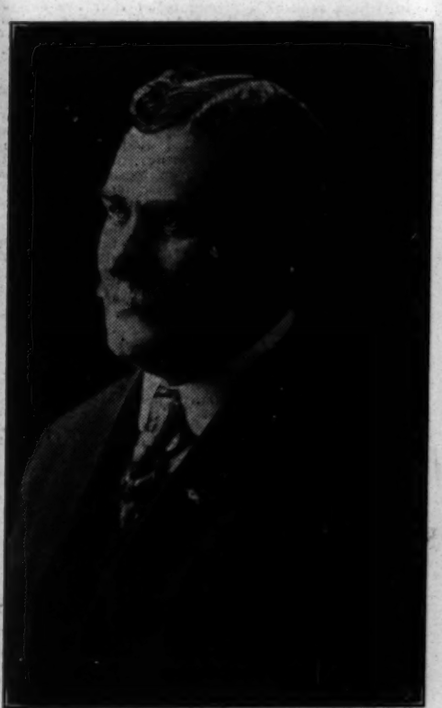
Mr. Stanford has been in the show business for thirty-eight years as comedian, dancer, manager and advance representative, and for this reason makes his appeal to his friends in the profession for aid.

HILL INCLUDES KANSAS CITY.

Movements are on foot to secure a theatre in Kansas City, Mo., for the new Gus Hill popular priced circuit. George Gatts and Frank Gazzolo, of Chicago, are now in Kansas City, negotiating for the location for the new franchise. It will take the place of the old Stair & Havlin Circuit, and will embrace about thirty to forty weeks of regularly booked and established time.

LOUIS A. LESURE DIES.

His numerous friends and countless acquaintances were deeply shocked to hear of the death on Monday night of Louis A. Lesure, who, for about fifteen years, had been a genial and familiar figure at the Witmark Building, where he was a fixture of the professional department. Mr. Lesure's death, which was entirely unexpected, was the result of an unfortunate accident at his home in Lyndhurst, N. J., early Saturday, A. M., 11. There was a fire at a neighbor's and, fearful that the flames might reach his own house, Mr. Lesure went out on his roof with a pail of water. He missed his footing and fell. He was a heavily built man, and the fall, which at first was thought to have injured his wrist, resulted in internal hurts, so that he died suddenly on Monday evening Dec. 13 from hemorrhage of the lungs.



Always the picture of health and good nature, this taking off seems inexplicable to his friends. Mr. Lesure was one of the best known and liked men in the business. He preceded his long stay with the house of M. Witmark & Sons by fourteen years at Keith's Theatre, Philadelphia, and two years at Keith's in New York, where he was leader of the orchestra. At other times Mr. Lesure was musical director for several musical comedies on the road, in the days when the road was less of a wilderness than it is just now. Among these companies was "The Runaway Girl."

Louis Lesure was always proud of the fact that he was a member of the orchestra in the theatre where Julius P. Witmark made his first vaudeville appearance. The two were very closely associated for nearly twenty years, and the shock of the tragedy to Mr. Witmark was particularly severe.

The funeral took place Friday from the Masonic Temple in New York. Louis Lesure was a member of St. Cecilia Lodge. He was born in Fitchburg, Mass., and was in his fifty-fifth year.

THREE IN ONE.

REMARKABLE INSTANCE OF THREE SEPARATE CATALOGS SUCCESSFULLY CONTROLLED BY M. WITMARK & SONS.

Probably the most cosmopolitan music publishing house in the world is right here in New York, housed in the Witmark Building, on West Thirty-seventh Street, and known by a name that has been familiar in music publishing circles for considerably over a quarter of a century—M. Witmark & Sons.

The long and varied list of publications controlled by this firm comprises really three separate and distinct catalogs. The class of music listed in each differs quite as much and even more as do the members of the same family in any ordinary household. This in itself is remarkable, but when it is a matter of record that each of these three catalogs is what the man in the street would call a howling success, the possession of three entirely differing catalogs becomes a matter for both comment and congratulation.

Most significant of all is it that the year 1915, the year that was ushered in with such grave doubts as to the future of not only the music publishing, but every other sort of business with the exception of war materials, has witnessed a greater degree of success for each one of these catalogues than any year since the firm was started. What the reasons are for this happy state of things is something that may be better conjectured than positively pointed to. The fact remains, and that is all-important. No doubt the enterprise, energy and foresight displayed by the Witmark boys, no less than the merits of the music of all grades published by them, have had a lot to do with it; but even these things might not be proof against depression in business in the country at large. Great, therefore, as has been the success achieved in the past year, in more normal times it assuredly would have been best described as stupendous.

So uniform has been the progress made by each of the three catalogues—popular, standard and operatic—comprising the business of M. Witmark & Sons, that it is not possible to give any the preference in that respect. A brief review of the leading features in each reveals the names of many songs that have been and still are, and in all probability will remain, the familiar friends of every music lover in America. Taking the popular catalogue first, the "hits" are headed by that record breaking favorite, "The Little Grey Mother," a ballad of a sensible type, the success of which arouses a strong belief that the day of senseless drivel in the composition of a "popular" song has really passed. We would be hard put to it to find space for a list of the names of those acts that are featuring "The Little Grey Mother" in vaudeville and elsewhere. It would assuredly include everyone who claims to have, or really has, a voice. Contemporaneous with this drum-major of a hit, comes "You'll Be There" and "The Daughter of Mother Machree." The former is probably the best real patriotic song written in the twentieth century, and the other is a lilting little ballad written by the past-master of popular songs—by which we mean songs that the public makes popular as contrasted with those that the publishing house tells us are popular—Ernest R. Ball, who also wrote "You'll Be There." During the year other big hits issued by Witmark in their popular catalogue, which are still going strong and have shown they possessed a longevity unknown as a rule to a "popular" ditty, include "After the Roses Have Faded Away," "In Alabama, Dear, With You," "Are You From Dixie? 'Cause I'm from Dixie, Too," and—but what's the use? Go anywhere where music's played and you'll hear a Witmark hit.

Coming to their standard catalogue, Witmark's possess in that a veritable musical "Treasure Island." The songs listed here are, of course, higher priced, but that isn't what makes them valuable. It is their quality, the excellence of their standard of merit. The songs in this catalogue are not what you'd call highbrow stuff. But they have that invaluable quality of appealing alike to singer and sung to; they reach a plane that makes them permanent instead of being merely the passing fad of a day, and they are, in short, songs that are not only popular but continue for years to remain so. The biggest success in the Witmark standard catalogue to-day is a brilliant example of the difference between a popular "popular" song and a popular standard song. We refer to "A Little Bit of Heaven." And while we're about it we may as well include with it "Mother Machree," both, by the way, by that prolific and tireless Ernest R. Ball. Here indeed are a couple of ballads that the whole world has greeted with enthusiasm and affection. The soldiers in the European trenches are singing them to-day to the unmusical accompaniment of war's alarms, and the world in general sings each of them about forty-five million times a day.

This valuable catalog also contains such well known and forever firmly established vocal gems as "Can't Yo Heah Me Callin', Caroline?" "Kiss Me Again," made famous by Fritzi Scheff; Victor Herbert's "Gypsy Love Song," "Where the River Shannon Flows," the latest success; "There's a Long, Long Trail," which is going so strong, too, in England; "If It Takes a Thousand Years," "Who Knows?" Leoncavallo's beautiful song, "Come, Love Divine," made famous by and written especially for Caruso; "Carissima," "In the Garden of My Heart," "These Songs My Mother Used to Sing," "Teach Me to Pray," and—but what's the use again? Go anywhere where music's played, and you'll hear a Witmark standard hit.

Last, but a long way from least, there is the operatic catalogue—the catalogue that works while the owners sleep, as some would-be possessor once not inaptly described it. A long succession of successes has marked the history of the Witmark house in this field, and the past two seasons have added at least three more great, big walloping hits to the proud record. Of "The Only Girl," it is only necessary to say that no less than three of Joe Weber's companies are playing this delightful Henry Blossom-Victor Herbert piece to capacity business everywhere, the latest big city to fall in love rapturously with the delightful young lady being Boston; while over in London the crowds are daring all the Zeppelins and darkness that shrouds the British metropolis o' nights to revel in the joyousness and brightness of this captivating musical play. The sale of the music of "The Only Girl" is setting a new record in the commercial field.

Immediately following this remarkable success come Blossom and Herbert again, with that sparkling comic opera, "The Princess Pat," and once more they and delightful Eleanor Painter and the Witmark house are closely embraced by triumphant success. All the numbers in this opera are going strong, particularly the valse pathetique, "Estellita," one of the best things Mr. Herbert has done in a long time. In the lighter operatic field, the successes of Ziegfeld's "Follies of 1915" are matters of history, the popularity of "Hello, Frisco," for example, passing all bounds. "Hold Me in Your Loving Arms" is a close second. Out on the Coast, "So Long, Letty" goes bounding along with ever accumulating success, while nearer home, Witmark's have a fine little bunch of operatic sellers in the new Hyams-MacIntyre show, "My Home Town Girl," with music by Lou Hirsch, of "Follies" fame, and book and lyrics by Frank Stammers. Then there is the new three act comic opera, "Tit for Tat," just produced successfully, with music by Oreste Vessella, while on the road again this season are "Lady Luxury" and the perennial "Prince of Pilsen"—all Witmark publications.

Mention must, of course, be made of those wonderfully popular Irish songs first introduced by Chauncey Olcott, dating back to "My Wild Irish Rose." They include, among many others, "When Irish Eyes Are Smiling," "Irish Eyes of Love," "I Love the Name of Mary," and so on. And in this connection we must once more mention "Mother Machree" and "A Little Bit of Heaven," for was it not the lucky Chauncey who first sang these two gems of melody, and for whom, indeed, they were originally written? Then also there is Fiske O'Hara's big hit, "Ireland Is Ireland to Me." Finally, Witmark's have now added to their operatic gallery of favorites the numbers from Andrew Mack's new production, "The Irish Dragoon," including such favorites as "For Ireland and You," "Judy McCann," and "Close to This Heart of Mine." A truly wonderful record in the appropriation of live-wire numbers!

The greatest and the least singers all over this broad land are perpetually singing a Witmark hit of some kind or other. We may well parody a famous saying and remark truthfully that the sun never sets on a Witmark success. And the use of that word success reminds us of its frequent use in this review of Witmark activities. But it cannot be avoided, for the record of 1915 with the house of M. Witmark & Sons is summed in that one word—S-U-C-C-E-S-S.

"PISTOL SHOT" APPLAUSE WHENEVER SUNG

SIMPLY BEAUTIFUL AS A SOLO FOR ANY INSTRUMENT

THE SONG THAT HAS TAKEN THE WORLD BY STORM
A LITTLE BIT OF HEAVEN
SHURE THEY CALL IT IRELAND
LYRIC BY
J. KEIRN BRENNAN
MUSIC BY
ERNEST R. BALL

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Writer of "TEDDY MORSE'S MUSINGS" for N. Y. CLIPPER; the sensational song success, "M-O-T-H-E-R," lyric by HOWARD JOHNSON, published by LEO. FEIST CO. and pianist for MR. GEORGE MacFARLANE, in Vaudeville,

WISHES EVERYONE A MERRY CHRISTMAS AND A HAPPY NEW YEAR

TAKING THE BATHS.

A FEW OF THE TROUPERS WINTERING AT HOT SPRINGS, ARK.
Photo taken in front of Maurice Baths.

1—Harry Bell, manager Maurice Baths.
2—Frank Sweeney, Howe's London Show.
3—Slim (Jack) Rogers, Howe's London Show.
4—Charley Taylor, Howe's London Show.
5—L. Jahn (Jahn Family), Ringling Bros.
6—Karl Jahn, Ringling Bros.
7—Mrs. Chester Monahan, Howe's London Show.
8—Hans Jahn, Ringling Bros.
9—W. G. (Billy) Maurice, Maurice Baths.
10—"Whitey," Ringling Bros.
11—George Sun, Sun Bros.' Shows.
12—Sam Bowman, Howard House.
13—Walter Gentry, Gentry Bros.' Show.
14—Harvey Hale, Yankee Robinson Show.
15—C. W. Finney, 101 Ranch Wild West.
16—Tom McCaffrey, Howe's London Show.
17—Phillip Lawrence, Chicago Heights.
18—Sis Hopkins, Ringling Bros.
19—Dick Jeffers, Howe's London Show.

LIFE TERMERS AT MINER'S BRONX THEATRE, NEW YORK.

THE STAGE CREW IN NOVEL GARB.

1—HERMAN FIELDS. 2—CHARLES HARDY. 3—JOHN DURK. 4—JIM O'MALLON. 5—FRANK HOWIE.

Joe Hornick is not in this picture, he being in solitary confinement.

ROY E. FOX.

Roy E. Fox is justly entitled the Monarch of Tented Theatricals. His career as a showman dates back more than a score of years. His first effort was a Punch and Judy man; later a small wagon show in the Middle States; then an aggregation known as "The Lone Star Minstrels," with Texas its field and success its crown. Later Roy E. Fox's Popular Players, a repertoire organization of merit and excellence, with scenic, electric and mechanical equipment of unsurpassed character, demonstrating the fact that creditable presentations can be given as well in a canvas theatre as elsewhere. The secret of Fox's success is his untiring effort, his desire and determination to have only the best. His genial temperament and his humanitarianism. He is an ardent believer in fraternity, and permeates his daily life with its teachings. A good fellow, always willing to extend a helping hand and ever ready to contribute to worthy charity. He is deservedly popular, beloved and respected by all who know him. He is a thirty-second degree Mason, a Knight Templar, member of the Mystic Shrine, an honorary life member of the Elks, an Odd Fellow, Knights of Pythias, and member of many other fraternal organizations, social clubs, etc. Mr. Fox has just recently purchased a five passenger automobile equipped with a Knight motor.

SAME OLD CHESTNUT

BY MYRTLE ROSALYN BULKLEY
(Of the Bulkleys, European Novelty Artists, in Vaudeville).

I'm the leading lady of the show,
Were it not for me, it would not go.
I am the hit,
Don't you forget
Of this Broadway attraction.

No matter in drama or vaudeville,
I'm the headliner of every bill,
Every other act
On this bill, for a fact,
Counts as nothing when I'm the attraction.

My salary in four figures comes—
Don't you think that's going some?
My salary each night
Amounts to more—that's right
Than all the rest in this attraction.

You down there in the front row
Came to see, wonderful ME—not the show.
Now, don't deny it,
You can't get by it—
Of this show I'm the attraction.

I know that I am great and clever
I can sing and dance the best ever.
When it comes to dramatic,
Or parts pathetic,
I'm the feature of any attraction.

There are others who think they're as good,
But prove it they never could.
They think they are great,
But I surely would hate
Any show with them as the attraction.

But I am not vain—OH! NO!
I know what I say is so;
I'm so very popular,
With audiences in particular,
Engage me if you want an attraction.

I'm beautiful and sweet,
I'm dainty and petite,
I'm not lying—
There's no denying
That I am a feature attraction.

I could write and write all day
Of my laurels and honors, and SAY—
You must believe me,
You can't deceive me,
For I am the greatest attraction.

THAT NEW MOON SONG IS HERE!

You've had your "Silvery Moons" and "Moonlight Bays," and you've been looking for one as good as those. Here it is, fresh from the pen of one of the world's greatest song-writers, PERCY WENRICH.

IN THE GLORY OF THE MOONLIGHT

A truly great melody song—the kind that fits any singing combination. If you are as glad to get this song as we are to publish it, we'll both be happy. A "sure-enough hit," as sure as you're born. We tried real hard to keep this one stored away until after Christmas, but somehow or other "it got out," two or three performers grabbed it, sang it, made terrific hits with it; other performers came in and asked for it, and we had to give it to them. Therefore, and to be fair all around and play no favorites, we offer it to you.

WHAT'S THE USE OF GOING HOME

WHEN THERE'S NOBODY THERE TO LOVE

By GRANT CLARK, JOE McCARTHY and JAMES V. MONACO

A distinctive novelty, written to fit that certain spot in your act, where you want to lead your audience nicely and quietly into a trap of screaming laughter. Male and female version are ready.

P. S. Did you get your copy of that over-nighted sensation "M-O-T-H-E-R. A word that means the world to me." Sung by more headliners in two weeks than any song ever known. Get it, sing it and then you'll know why M-O-T-H-E-R is an honest to goodness over-night sensation.

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OUT OF TOWN NEWS

ST. LOUIS, MO.

OLYMPIC (Walter Sanford, mgr.)—National Grand Opera Co. Dec. 19-25.

SHUBERT (Melville Stolz, mgr.)—"Peg o' My Heart," with Florence E. Martin and the Boston Co. 19-25.

KING'S.—Triangle photoplays 20-25 are: Lillian Gish and Rossika Dolly, in "The Lily and the Rose;" Willard Mack, in "Aloha Oe;" Raymond Hitchcock and Roscoe Arbuckle, in "The Village Scandal," and Charles Murray, in "The Great Vacuum Robbery."

GAIETY (Donn W. Stuart, mgr.)—Gypsy Maids 19-25.

STANDARD (L. Reichenbach, mgr.)—Parisian Flirts 19-25.

SHENANDOAH (Wm. Zepp, mgr.)—"Green Stockings" 19-25.

AMERICAN (H. R. Wallace, mgr.)—Triangle films.

NEW GRAND CENTRAL (Wm. Sievers, mgr.)—The photoplay "Blindness of Devotion," 19-25.

PARK (J. S. Tillman, mgr.)—"Jack and the Bean Stalk" 19-25.

VICTORIA (W. C. Marcum, mgr.)—The German Theatre Co. presented "Charlie's Aunt" 19.

ODEON.—The St. Louis Symphony gave their usual Sunday afternoon concert 19.

COLUMBIA.—Bill 19-25 Mrs. Leslie Carter and company, John and Winnie Hennings, Willa Holt Wakefield, Harry Hines and company, Yankee and Dixie, Reesie Browning, Burdella Patterson, and "Passion Play of Washington Sq."

GRAND.—Vaudeville.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) Julian Eltinge, in "Cousin Lucy," will be seen twice, Christmas Day. "The Princess Pat" is billed, "coming."

POLI'S (Neal Harper, mgr.)—The Poli Players, with Robert Gleckler and Florine Farr present "The Blindness of Virtue" and "Fine Feathers" during Christmas week. "A Pair of Sixes" New Year's week.

PALACE (William D. Ascough, mgr.)—Bill 20-22: "Fe-Mail Clerks," "A Texas Wooing," Whitfield and Ireland and company, Clayton and Lennie, and the Bruces. Last half: Elkins, Fay and Elkins, Sylvester and Vance, "College Inn Sextette," Una Clayton and company, Ryan and Riggs, and Myrtle and Paula.

STRAND (W. A. True, mgr.)—Triangle films continue increasing in popularity.

GRAND (Moe Messing, mgr.)—The Social Maids, with George Stone and Etta Pillard, 20-25.

MID-WINTER business in Hartford is big.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) John Drew Dec. 25.

HYPERION (Henry G. Menges, mgr.)—The stock company presents "The Thief" 20-25.

OLYMPIA (John Curran, mgr.)—Vaudeville and pictures.

POLI'S (Oliver C. Edwards, mgr.)—Vaudeville and pictures.

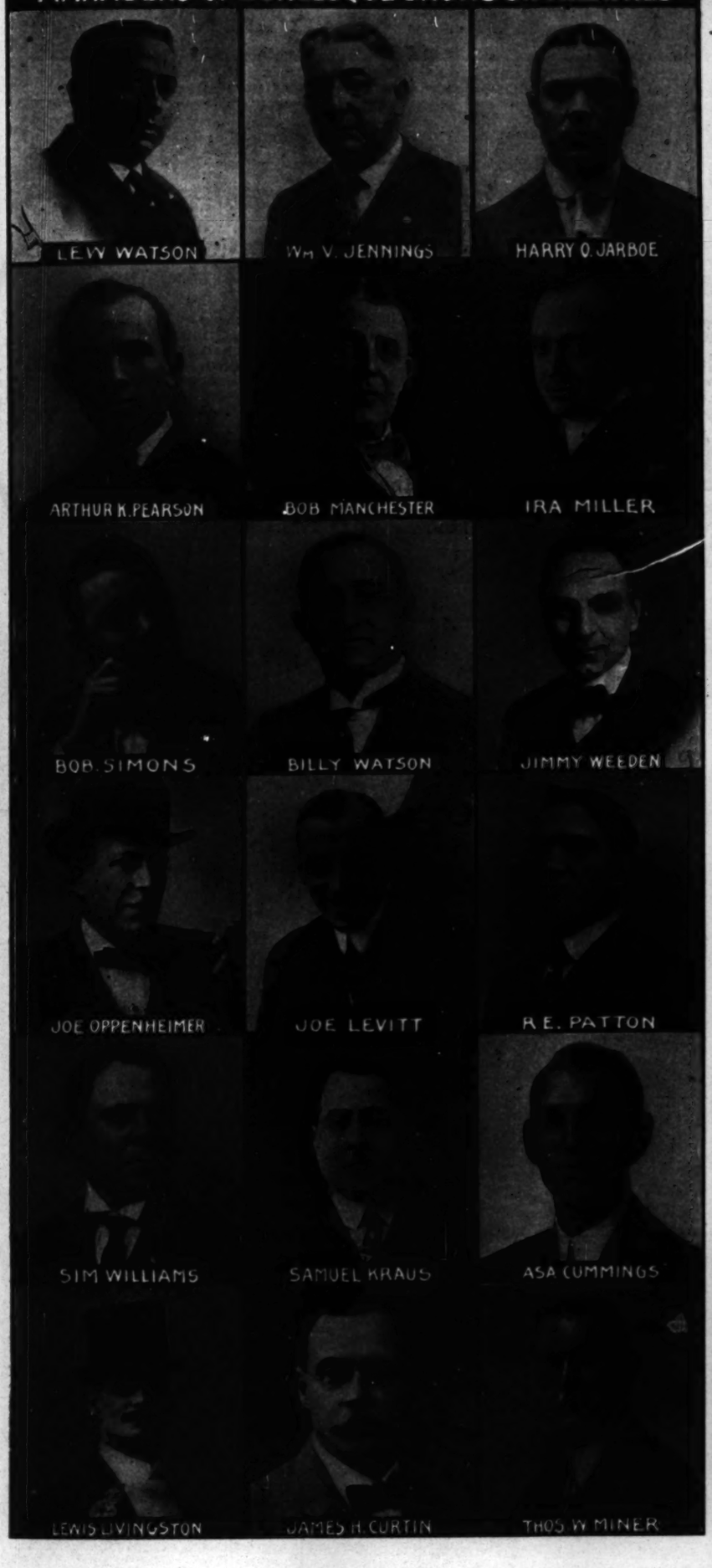
BIJOU (Chas. I. Faust, mgr.)—Vaudeville and pictures.

Cedar Rapids, Ia.—Greene's (W. S. Collier, mgr.) "Bringing Up Father" Dec. 20, "A Pair of Sixes" 25, Cracker Jacks (burlesque) 27, "Peg o' My Heart" Jan. 1, Morgan's Minstrels 2, "The Only Girl" 4.

STRAND (J. R. Grainger, mgr.)—For week of Dec. 19, the stock company presents "The Old Homestead."

MAJESTIC.—Bill 19-22: Josie O'Meara and company, Dunbar and Turner, Howard Chase and company, Weber and Elliott, Royal Italian Sextette, Coakley, Hanvey and Danicvy, and Norton and Farl. Bill 23-25: Lala Selbini and company, Lane and Harper, Castle Davis Trio, James Brady and company, Sid Lewis, Joseph E. Howard and company, and Willie Hale and Brothers.

MANAGERS OF BURLESQUE SHOWS OR THEATRES



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No questions asked.

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It is with a great deal of pleasure that we can now offer you by arrangement with VICTOR HERBERT and HENRY BLOSSOM their wonderful Waltz Ballad

KISS ME AGAIN

(IF I WERE ON THE STAGE)

This charming number was originally introduced and sung in their well-known comic opera, "MLLE. MODISTE," with the greatest possible success by that inimitable artiste

FRITZI SCHEFF

and she is now repeating that success with her delightful rendition of it in the principal Vaudeville Theatres of the country, where she is at present one of the foremost headliners.
No waltz song ever written on this side or abroad ever had a more beautiful melody. Vocalists will not alone find it an excellent number, but one that they will sing forever.
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ERNEST R. BALL.

Versatility, perseverance and good humor have all had their share in contributing to the success that, early in life, has been the lot of Ernest R. Ball, the popular composer of many of the best known songs of the present generation. It is a curious fact that among the generality of song writers success spells failure as often as not. That sounds somewhat paradoxical, but is none the less true. In other words, the writer of popular songs—by which is meant songs that are popular because the great big public likes them and buys them and goes to hear them on every possible occasion — stumbles, often by accident, upon a "hit," and, as a rule, that is his first and last achievement of that nature. He tries and tries again, but the resultant sequel is mediocrity and an attempted royalty statement. Not so with Mr. Ball. With him a success is the rule rather than the exception. He can "come back" every time, to use the vulgate. A mere recital of his compositions of recent years is sufficient proof of that.

Although he has met with unequivocal success in the field of strictly "popular" songs, it is necessary to place the word in quotes in order to convey its exact meaning in this case—Mr. Ball's claim to recognition as a composer of substance and repute rests on far securer ground. Take the better class songs of the present day and you will find the work of Mr. Ball not only represented but very strongly in evidence. Where can one lay one's finger on more popular and better known ballads, for example, than "Mother Machree" and "A Little Bit of Heaven?"—to mention but two of the contemporaneous songs that everybody knows. Back of these two world known ballads, sung on the battlefields of Europe no less than in the gilded palaces of amusement in peaceful America, are numerous others, many of which have achieved equal fame and become as familiar as household words. Beginning with "Love Me and the World Is Mine," a song that was translated into every singable language, and that started Mr. Ball on his triumphant journey to fame, there followed such conspicuous successes as "To Have, To Hold, To Love," "While the Rivers of Love Flow On," "Will You Love Me in December as You Do in May?" "To the End of the World With You," "Who Knows?" "My Dear," "In the Garden of My Heart," "Till the Sands of the Desert Grow Cold," "In the Garden of the Gods," "Let Us Have Peace," "If It Takes a Thousand Years," and a hundred others equally attractive and universally sung.

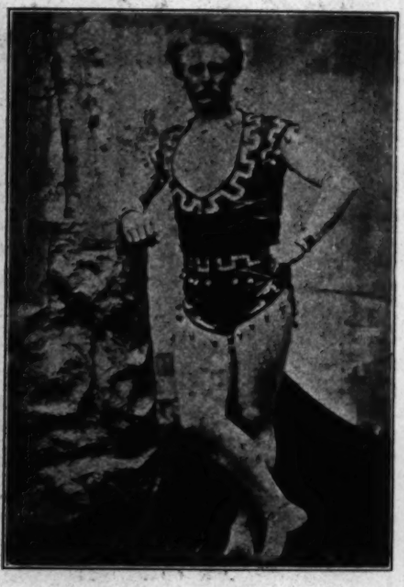
In his excursion into the field of Irish song writing, Mr. Ball has experienced peculiar success, unexampled in its uninterruptedness. It began when he wrote the music to one of Chauncey Olcott's typical Irish productions, and it has continued to the triumphant culmination represented by "Mother Machree" and "A Little Bit of Heaven." Among his other Irish numbers in great demand may be mentioned: "I Love the Name of Mary," "When Irish Eyes Are Smiling," "Ireland Is Ireland to Me," "Irish Eyes of Love," "Never Let Yourself Forget That You Are Irish, Too," "That's How the Shannon Flows," "She's the Daughter of Mother Machree" and others. Mr. Ball is of Irish extraction, and no son of Erin could hope to surpass his success in the writing of typical Irish ballads.

It is not merely as a composer of singable, sensible, sellable songs that Mr. Ball is entitled to recognition. He is equally happy in his public appearances as an entertainer-vocalist, and thousands and thousands of his admirers have come into practically personal touch with him through the medium of his vaudeville engagements, which occupy a large portion of his time and take in all the best and greatest theatres in the country devoted to this class of entertainment.

All musical compositions from Mr. Ball's pen are published by the firm of M. Witmark & Sons, with whom Mr. Ball has been associated for a great number of happy, prosperous years.

TWO FORMER CIRCUS FAVORITES.

MADAME CARLOTTA DE BERG,
Of Lent's New York Circus.



JAMES E. COOKE,
Of Lent's New York Circus.

DE RUE BROS.' MINSTRELS.

Jerome Leahy, Mark Hennigher, William Turner, Charles (Buck) Leahy, William Sadler, Jack Demford, Happy Allen, William Dayner, Dick Turner, Jack Claffey, Charles Bown, Leo Flaherty, Robert Devereaux, William Sears, Wallace Naugle, Nelson Brown, Cleon Coffin, Billy De Rue, Frank Robertson, Paul Raynor, Bobby De Rue.

XMAS GREETINGS

THE COMPOSER OF A HUNDRED SONG HITS

FRED FISCHER

With LEO. FEIST MUSIC CO.

A VERY MERRY XMAS

—TO—

JACK EDWARDS

. . . . . .

Words are such empty things—
When the heart is full!

. . . . . .

EARL CARROLL

(K. I. P.)

Je jure d'tre le premier!

Christmas Greetings

JACK McCOY

BOOSTING FOR LEO. FEIST

135 West 44th Street, New York City

GREETINGS

HERMAN PALEY

Composer of "The Sweetest Girl In Monterey" and "She's Good Enough To Be Your Baby's Mother and She's Good Enough To Vote With You"

YOURS FOR A MERRY ONE

HOWARD JOHNSON

Writer of That Great "M-O-T-H-E-R" Song

With LEO. FEIST MUSIC CO.

MERRY XMAS TO EVERYBODY

BENNY EDWARDS

"The Harmony Man"

Assisting PHIL KORNHEISER With LEO. FEIST MUSIC CO.

DRAWEE.

Drawee, of Drawee, Hambo and Frisco, with his two pets, Frisco and understudy, has been kept busy by the Marinelli office ever since his return from Europe, where they have been playing for the past ten years in all the principal cities and leading theatres and music halls.

BRANNIGANS' MUSIC HALL.

BY FRED STINSON.

The Brannigans run a music hall,
Over the door reads welcome to all.
The music they play is soft and sweet.
Dancing, it is clever and neat;
And every evening there is a ball
Over to Brannigans' Music Hall.

Little Patrick beats the drum,
Father makes the violin hum,
Baby Michael blows the horn,
Mother dances until morn.
The singing is done by Mary Ann,
Tricks and games by Brother Dan.

At Brannigans' Hall on a Patrick's Day,
The people gather from miles away.
Tango is done in Irish style;
Wearing the green, all the while.
"Rouse mit him," you'll never hear,
Nothing but laughter and good cheer.

Irish songs, old and new ones, too,
'Tis a sure cure for what ails you.
The jokes they tell are the best of wit.
They offend no one, not a bit.
All nations come and bring their all
To spend one day at Brannigans' Hall.

MUSIC Arranged for Piano and Orchestra. Songs prepared for publication.

EDWIN DICEY

Room 9, Palace Theatre, Ft. Wayne, Ind.

AT THE NEW YORK THEATRES.

NEW AMSTERDAM W. 42d St. Eves., 8.15; Mats., Wed. & Sat., 2.15. Klaw & Erlanger, Mgrs.
Klaw & Erlanger's production of the Musical Globe-Trot in Three Gallops,
AROUND THE MAP
Book and Lyrics by C. M. S. McLellan.
Music by Hyman Finck. Great cast and ensemble of 25.

LYCEUM Theatre, W. 45th St. Evenings at 8.20. Matinees, Wed. & Sat., 2.20.
CHARLES FROHMAN presents
ETHEL BARRYMORE
In **OUR MRS. McCHESNEY**
A dramatization of Edna Ferber's Emma McChesney stories.

REPUBLIC W. 42d St. Evgs. 8.15 Mats. Wed. & Sat. 2.15
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COMMON CLAY
JOHN MASON and JANE COWL

BELASCO West 44th St. Evenings 8.30. Matinees, Thursday and Saturday, 2.20.
DAVID BELASCO presents
THE BOOMERANG
"Booms laughter market."—EVE. MAIL.

ASTOR Broadway & 45th St. Evenings 8.15. Matinees Wednesday & Saturday at 2.15.
GEO. M. **COHAN'S** American Farce
"HIT-THE-TRAIL HOLLIDAY"
With FRED NIBLO as Billy Holliday.

ELTINGE W. 42nd St. Evenings at 8.15. Matinees Wednesday and Saturday at 2.15
SELWYN & CO. Present
FAIR AND WARMER
A Farce for Laugh Lovers by AVERY HOPWOOD.

LONGACRE W. 48th St. Bryant 23. Evenings 8.20. Matinees Sat. & Wed. 2.20.
COHAN & HARRIS present
Leo Ditrichstein
In His Comedy Success **"THE GREAT LOVER"**

CANDLER 42d St., near B'way. Evenings 8.15. Matinees Wednesday & Saturday at 2.15.
COHAN & HARRIS Present
The House of Glass
A New Play by MAX MARCIN

HIPPODROME
Management CHARLES DILLINGHAM.
World's Greatest Show —— Lowest Price.
MAT. DAILY 2:15 25c. to $1.00 | **HIP HIP HOORAY** | SOUSA & HAND | SENSATIONAL ICE BALLET | EVGS. 8:15 25c to $1.50
1,000 People—100 Wonders
SUNDAY NIGHTS—SOUSA AND HIS BAND.

CORT 48th St., E. of Broadway. Phone Bryant, 46 Evenings at 8.20. Matinees Wed. and Sat., 2.20.
JOHN COORT Presents a New Three Act Comic Opera
THE PRINCESS PAT With ELEANOR PAINTER
Book of Lyrics by HENRY BLOSSOM.
Music by VICTOR HERBERT.

B. F. KEITH'S PALACE Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25-50-75-$1-$1.50
NAZIMOVA
Adelaide and J. J. Hughes, Princess Jue Quon Tai, Roy Hurrah & Co., Cameron Sisters, Hunting & Francis, Willard Simms & Co., Kramer & Morton.

GAIETY Broadway and 46th St. Evenings., 8.20. Matinees, Wed. & Sat. 2.20.
OLIVER MOROSCO presents
SADIE LOVE
By AVERY HOPWOOD
WITH **MARJORIE RAMBEAU**

EMPIRE Broadway & 40th Street. Evenings 8.20 Matinees Wed. and Sat. at 2.20.
CHAS. FROHMAN..... Manager.
Charles Frohman Presents **MAUDE ADAMS** In Her Famous Success
PETER PAN
Beg. Jan. 10—THE LITTLE MINISTER.

WINTER GARDEN B'way & 50th St. Phone 2330 Circle. Evgs. at 8. Mats., Tues., Thurs. & Sat., 2.
A WORLD OF PLEASURE
With the Greatest Organization of High Class Entertainers in the World.

39th St. Near B'way. Phone 413 Bryant. Evgs. 8.15. Mats. Wed. and Sat. 2.15.
EMILY STEVENS in THE UNCHASTENED WOMAN
A New Comedy Drama by LOUIS K. ANSPACHER
Extra Mat. Thurs. Dec. 30th

MAXINE ELLIOTT'S THEA., 39th near Broadway. Phone, 1476 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.
LOU TELLEGEN IN THE WARE CASE
EPXRA MAT., THURS., DEC. 30.

SHUBERT THEA. 44th W. of B'way. Phone 8439 Bryant. Evenings, 8.15. Matinees Wed. & Sat., 2.15.
A VIENNESE OPERETTA
ALONE AT LAST
By FRANZ LEHAR, Composer of "The Merry Widow."
EPTRA MAT., THURS., DEC. 30.

COMEDY 41st, East of B'way. Phone, 5194 Bryant. Evgs., 8.15. Matinees, Tues. and Sat., 2.15. Tuesday Matinee Best Seats, $1.50.
HOBSON'S CHOICE
A LANCASHIRE COMEDY
Extra Matinee Thursday, Dec. 30.

COLUMBIA THEATRE
BROADWAY, 47th STREET, N. Y.
This Week, THE KISSING GIRLS.

CASINO B'way & 39th St. Phone, 3846 Greeley Evgs. 8.15. Mats. Wed. & Sat., 2.15.
Most Charming of All Viennese Operettas,
THE BLUE PARADISE
With **CECIL LEAN**
Extra Mat. Thurs. Dec. 30th

LYRIC 42d, W. of B'way. Phone 5216 Bryant. Evgs. 8.20. Matinees Wed. and Sat. 2.20
A. H. WOODS presents
Abe and Mawruss
A Continuation of the Story of POTASH & PERLMUTTER

BOOTH Theatre, 45th St., West of Broadway. Phone 6100 Bryant. Evenings 8.15. Matinees Wednesday & Saturday, 2.15.
E. H. SOTHERN
As LORD DUNDREARY

OUT OF TOWN NEWS

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) Hello Girls Burlesquers Dec. 22, "Me, Him and I" 25.

ORPHEUM (Arthur E. Denman, mgr.)—Bill 20-22: "The Bettings Bettys," Ed. Morton and others. House is dark 23-25.

SILVERMAN BROTHERS' new picture theatre, now being erected on Eleventh Avenue, between Fifteenth and Sixteenth Streets, is about ready for the decorators. When completed it will be one of the finest picture theatres in central Pennsylvania. The house will be well adapted for vaudeville features.

ROY HOYER, a member of the "Stop, Look and Listen" company, now playing at the Forrest, Philadelphia, was a visitor at his home here Sunday, Dec. 12, owing to the serious illness of his mtoher, who has since undergone an operation at Mercy Hospital.

THE many professional friends of Jos. Molloy, leader of the orchestra at the Orpheum, and who was stricken with appendicitis 8, will be glad to know that he is rapidly rocevering.

Portland, Me.—Jefferson (M. J. Garrity, mgr.) after a short period of darkness, this house will re-open, with a record breaking advance sale, Dec. 25, for a seven day engagement of "Experience."

KEITH'S (Harry E. Smith, mgr.)—Bill 20-25: Robbie Gordone, Raymond and Caverly, Cycling Brunettes, Innes and Ryan, Jack Kennedy and company, the Six Musical Misses, Knowles and White, and new Paramount pictures.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Split week vaudeville and motion pictures. The holiday bills are being run continuous.

GREELY'S (James W. Greely, mgr.)—Vaudeville and motion pictures, split week.

STRAND, EMPIRE and CASCO, motion pictures only.

CITY HALL AUDITORIUM.—In the Municipal Organ Concert Course Ada Lassoli will appear 30, and the Men's Singing Club (local) Jan. 6.

THEY DIDN'T BELIEVE ME.

The Song Hit of "THE GIRL FROM UTAH"
AS SUNG BY
JULIA SANDERSON & DONALD BRIAN

THEY DIDN'T BELIEVE ME

by JEROME KERN
UNDOUBTEDLY THE BIGGEST PRODUCTION SONG SUCCESS OF THE PAST FIVE SEASONS
WILL FIT ANY SPOT IN YOUR ACT—AN OUT OF THE ORDINARY DOUBLE.

THEY DIDN'T BELIEVE ME

THE LYRIC AND MELODY SPELL "*SUCCESS*"
MALE AND FEMALE VERSIONS

NOW RELEASED

T.B. HARMS & FRANCIS, DAY & HUNTER
62 WEST 45TH STREET, NEW YORK CITY

THEY DIDN'T BELIEVE ME — THEY DIDN'T BELIEVE ME

OUT OF TOWN NEWS

Buffalo, N. Y.—Star (Dr. Peter C. Cornell, mgr.) Fiske O'Hara, in "Kilkenny," Dec. 24, 25; "Outcast" week of 27.

TECK (Messrs. Shubert, mgrs.) is dark.

MAJESTIC (J. Laughlin, mgr.)—"At the Old Cross Roads" 27 and week.

GARDEN (W. F. Graham, mgr.)—Panama Pansies 20-25.

GAIETY (C. T. Taylor, mgr.)—Liberty Girls 20-25, followed 27 by Golden Crook.

OLYMPIC (Bruce Fowler, mgr.)—Bill Christmas week: "The Freshman," Namba Japs, Howe and Howe, Four Dancing Rays, and others.

SHEA'S (M. Shea, mgr.)—Bill 20-25: Ota Gygi, Gaston Palmer, Sansone and Delilah, and John O'Malley. Since the reduction in prices patronage has increased.

ALLENDALE (Charles H. Bowe, mgr.)—Feature films.

LYRIC (H. B. Franklin, mgr.)—Bill 20-25: "Springtime," Saona, Ergotti and Liliputians, Rome and Francis, Port and De Lacy, Melody Four, and Lillian La Rue.

ACADEMY (Jules Michaels, mgr.)—Feature picture Christmas week is "The Miracle of Life."

HIPPODROME, STRAND, REGENT and PALACE, feature films.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) Frances Starr was the attraction Dec. 18.

TEMPLE (J. H. Finn, mgr.)—Bill week of 20: Willard, Frederick V. Bowers and company, Porter J. White and company, De Leon and Davies, Santley and Norton, Morin Sisters, Four Janeleys, and Frear, Bagget and Frear.

BAKER.—Stock was resumed here 20.

FAMILY (J. H. Fennevessy, mgr.)—Vaudeville and pictures.

LOEW'S (I. Keun, mgr.)—Vaudeville and photoplays.

CORINTHIAN (J. L. Glennon, mgr.)—Watson's U. S. Beauties 20-25.

NOTES.

THE photoplay of "Damaged Goods" was not allowed put on at the Winter Garden 20.

THE TEMPTERS put over a fine show to fair houses, at the Corinthian week ending 19.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) *The Chicago Tribune's* war pictures Dec. 20-24. On Christmas Day "The Birth of a Nation" will begin another two week's stay.

SHUBERT (Lee Ottolengui, mgr.)—On 20 a big benefit, for the Actor's Fund, is a social event. The house then remains dark until Christmas Day when William Hodge will appear in "The Road to Happiness," continuing week of 27. During the week of Jan. 3 Harry Lauder will apepar two or three nights, and the French War pictures the rest of the week.

PARK PLACE.—Forsberg Players closed 14.

MINER'S EMPIRE (Tom Miner, mgr.)—Star and Garter Show 20-25. A special midnight performance will be given New Year's Eve. Follies of the Day 27 and week.

KEENEY'S (John McNally, mgr.)—Bill 20-22: Musical comedy, "Frolic at the Sea Shore;" Harry Lester and company, Von Hampton and Schriner, and Demarest and Collette.

LYRIC (F. Rossnagle, mgr.)—Bill week 20-22: Jones and Weston, Hazel North, Denton Troupe, Demont and Cameron, and Chinatown Mysteries.

EDITH BLINN.

The above is a striking likeness of Edith Blinn, "The Western Girl," whose 1916 novel supplies the theme for Jeff Branen and Arthur Lange's new ballad. I regret that it is not my privilege to divulge the title of both book and song, nevertheless I will go on record and say that both book and song will be next season sensations. I have read the book and I have heard the song. The book is a master work. I cannot recall when I have read a volume of fiction that gripped me and held me so intensely as this one. Jeff Branen is surely some wise old owl to get Miss Blinn's permission to use the title for his new ballad. The title alone would sell any song, but Branen and Lange have looked to it that the ballad is up to their usual standard. Both book and song will appear shortly after the first of the year.

SAN FRANCISCO.

COLUMBIA.—Sunday, Dec. 19, second week of "Fighting for France."

CORT.—Sunday, 19, second week of Walker Whiteside, in "The Typhoon."

SAVOY.—Sunday, 19, fourth week of "So Long, Letty."

ALCAZAR.—Monday, 20, Lytell-Vaughan Co., in "The Gamblers."

ORPHEUM.—Bill beginning Sunday (matinee), 19: Mary Shaw and company, Stuart Barnes, Mme. Donald-Ayer, Staines' Tan Bark Comedians, the Crisps, Victor Morley and company, the Leightons, Roshanara, and Orpheum motion pictures.

EMPRESS.—Bill beginning Sunday (matinee), 19: Onetga, Hawthorne's Minstrel Maids, Alf. Holt, Five Casting Campbells, Chisholm and Breen, Abbott and White, Rossini, and feature films.

PANTAGES'.—Bill beginning Sunday (matinee), 19: La Farra Sisters, Lottie Mayer's Six Water Sprites, Lucky and Yost, Friend and Downing, Paul Periera's String Sextette, Laypo and Benjamin, and motion pictures.

WIGWAM.—Wigwam Stock Co.

HIPPODROME.—Vaudeville and pictures.

THE following feature films were shown week of Dec. 12: At the Tivoli Opera House, "Armstrong's Wife" and "Mr. Grex of Monte Carlo;" at the Imperial, "The Chest," and at the Portola, "Damaged Goods," for a second week.

VAUDEVILLE and pictures are given at the Lyric, Princess, Valencia, Lincoln, Majestic and Republic.

PHOTOPLAYS are displayed at the All Star, New Fillmore, Edison, Market Street and Regent.

PICTURES only are shown at the Grand, Garrick, Polk, Broadway, Majo-Biograph, Silver Palace, Victoria, Progress, Y'Odeon, Unique, Pastime, Queen, Elite, Cory, Liberty, Lyceum, New, Rex, Shanghai, Sherman, Sunset, Verdi, Vicksburg, Idle Hour, Poppy, Haussler, Class A, Acme, Capitol, Clement, Electric, Bay View, Bell, Castro Street, Cortland, Crystal, Excelsior, Fairyland, Fisher's, Forestic, Flag, Glenodeon, Golden City, Golden Eagle, Gordon Sam'l, Haight Street, Hayes, Homestead, Irving, Kearny Street, Kentucky, La Bonita, New Bell, Mission, Nixon, Ocean View, Opal, Oriental, Palace, Palm, Panama, Peerless, People's, Photoplay, Sixteenth Street, Smith, Star, Washington Square, York, Grand View, Bryant Movie.

THE San Francisco Symphony Orchestra, Alfred Herts, conductor, will hold its first concerts for the season in the Cort Theatre on the afternoons of Friday and Sunday, Dec. 17 and 19, respectively.

Milford, Mass.—Opera House (H. A. Chenowith, mgr.) motion pictures and vaudeville. Christmas week bill: Madell and Corbley, comedy musical act; Norman, the frog man; Bessie and Ottmer, Three Sullivan Bros., and Sadie Rodgers.

IDEAL (F. M. Egar, mgr.)—Motion pictures.

Hutchinson, Kan.—Home (W. A. Loe, mgr.) "Daddy Long Legs" Dec. 20, "Two Merry Tramps" 26.

REX, IRIS, DE LUXE and PEARL, pictures.

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

ANOTHER YEAR.

BY ADOLPH ZUKOR
(PRESIDENT OF THE FAMOUS PLAYERS FILM COMPANY).

Though it were fatal ever to regard any business with complacency, still the men who have made progress in the motion picture industry within the last year are at least entitled to view with pride the record of achievement which lies behind them upon the milestones of the twelvemonth now drawing to a close. There have been many changes in the broad field of endeavor which is represented in the industry, some of them unsuccessful, some of them retrograde in their tendency, but the general movement has been progressive. The weeding out process has done its inevitable work of ridding the business of those who trade upon its name for the mere purpose of exploiting their own private interests, and it is good that it has. There are still a few left, but they, too, are rapidly meeting their well merited defeat, and the day is near at hand when the motion picture business will stand squarely on its own feet, as a great industry, free from the disgrace of the wild cat stock jobber, riding to prosperity on the reputation of the successful film producers.

With pardonable pride I take pleasure in reflecting upon a year which, in the case of the Famous Players Film Company, includes the contributions to the Paramount program of such successful productions as "Madame Butterfly," "Zaza," "The Prince and the Pauper," "Bella Donna," "Helene of the North," "The Morals of Marcus," "David Harum" and "The Old Homestead" and others too numerous to mention.

Perhaps the greatest single photoplay achievement of this company during the past year was the production of the adaptation of Hall Caine's

great novel, "The Eternal City," hailed as one of the greatest feature productions ever made in this country, which also served the purpose of introducing to the motion picture world that distinguished actress, Pauline Frederick. Still another renowned actress made her debut as a photoplay star during the year—Marie Doro, who first appeared in "The Morals of Marcus."

It is interesting to observe that "David Harum" and "The Old Homestead," two of America's greatest and best known rural plays, should not have found their way to the screen until this year. The fact would seem to indicate that in the search for sensationalism, two of the most successful plays ever produced on the stage had been overlooked. Yet the tremendous popularity enjoyed by the first of these plays in its adapted form would give every reason to assume that the latter, associated as it is with the late Denman Thompson and his thirty years of uninterrupted success as Joshua Whitcomb, will prove to be one of the greatest drawing cards that has ever been produced on the screen.

Of course, the severest test to which the resources of the company and the efficiency of its organization were subjected was the great fire which on Sept. 11 totally destroyed the studio and ruined several valuable negatives. That this severe loss, which would have proved a crushing blow to many another company, was converted into a mere temporary inconvenience by the energy, co-operative spirit and vast resources of our organization, is the greatest proof of the indomitable courage and resolution which pervades the personnel of the company. The only tangible result of the great conflagration, so far as the exhibitor is concerned, was the postponement of a few of the productions which were scheduled for release immediately after the date of the fire.

Not one photoplay which was promised the public before the fire was omitted from the list of productions, the company making it a point to fulfill every obligation which its former announcements to the public had created. Thus was the momentary loss of that fire sustained solely by the compauy, the exhibitors being protected from loss or embarrassment by the action of the company.

But the past is only interesting as an indication of the future. That which chiefly concerns us is the question of what the coming year holds for the motion picture industry. It does not seem to be too much to anticipate for the coming year an even greater era of productivity than the industry has ever seen before. By that I do not mean that we are to see more films placed upon the market, from a purely quantitative standpoint, but that those photoplays which find their way to the screen will be of a higher standard of excellence than those which have gone before.

So far as the question of quantity is concerned, it is significant that some of the oldest established producers are already curtailing their activities, even to the point of dismissing many of the players whom they have long carried on their regular stock companies. If this action points to the concentration of productive work upon the raising of the standards of quality all along the line, the industry will indeed profit by the change of policy. We have long been overburdened by masses of mediocre, if not inferior, films which have been rushed out for the sake of making a huge first profit.

So far as the Famous Players are concerned, the plans already matured and the contracts entered into with stars, playwrights and authors of international renown assure for us a greater and more comprehensive list of photoplay productions than we have given the public in any of the three years of our existence.

Though it is too early in the year to make any definite announcements concerning our forthcoming releases, it may not be amiss to give a hint of one or two of the earliest productions that are already under way. In the first place, Marie Doro, who has scored a great success in "The Morals of Marcus" and "The White Pearl," will star in an adaptation of Sardou's celebrated play, "Diplomacy," in which she was seen on the stage not long ago. Marguerite Clark will be starred in a picturization of Madeline Lucette Ryley's great theatrical success, "Mice and Men," in which Sir Johnston and Lady Gertrude Forbes-Robertson, Annie Russell and others of equal distinction have won great personal successes. Mary Pickford will appear in "Miss Jinny," an exceptional photoplay, written especially for her: Pauline Frederick will give the screen another of her powerful characterizations in the title role of "Lydia Gilmore," a great London dramatic success. Hazel Dawn, John Barrymore and several new stars, whose names we are not yet ready to make public, will complete a roster that will exceed in dramatic skill and achievement anything that has yet been assembled or produced by this company.

Though public tastes change rapidly, from every indication which has come to my attention, it seems safe to predict that the average photoplay will contain a stronger dramatic element than that which has characterized the past. I do not refer to the sensational stories nor those of daring morality, but to the average run of plays.

The prospect of fewer and better productions, and the tendency to realize that mere length is not the great desideratum in the production of a feature, are most encouraging signs which will please every man who has the interests of the motion picture business sincerely at heart.

SELLING METHODS AND THEIR APPLICATION TO THE EXHIBITION OF PICTURES.

BY CARL H. PIERCE.

"Where is the biggest room for improvement in the photoplay industry to-day?" is a question that is naturally in the minds of everyone that is thinking of advancment in this industry, which is leaping rapidly into first place among the world's most important activities.

The answer is: "In the selling of his photoplays to his patrons, on the part of the exhibitor."

That the exhibitors of the world have made rapid strides in the presentation of his pictures to his public there can be no question. At a banquet recently given at Hotel Astor, one British agent said: "Britain used to lead the exhibitors of the world, but with the opening of the Strand, in New York, a new era was inaugurated, which placed America in the forefront of the exhibitors of the world."

Such presentation of photoplays as are now given in this country, as illustrated by the Strand, of New York; the Park, of Boston; the Majestic, of Detroit, and other theatres of what one might call the "Paramount type," are excellent so far as they go. But the fact remains that not nearly as much is being done as might be done toward bringing to the attention of the patrons of the splendid points of the photoplays that are to be shown at the theatre.

If a man has merchandise to sell he takes pains to acquaint his audience with the merits of the goods. If a theatre manager is about to present a photoplay he is usually content to take an excerpt from the press notices sent out by the publicity department of the manufacturer, and to try to get it inserted in the reading notices of the local papers. This notice, plus a small advertisement, is usually the limit of his activity. In this he is not to be blamed, especially during the days gone by, because he had no opportunity before the date of showing of film of presenting his arguments to the public in advance of the showing. This practically amounted to his showing goods whose advantages he himself did not know—consequently he could not exploit them to his public.

Manufacturers, therefore, have become aware of the necessity of getting out good sales talks on the film, together with accessories that will enhance the interest in the film—all of this well in advance of the showing of the picture.

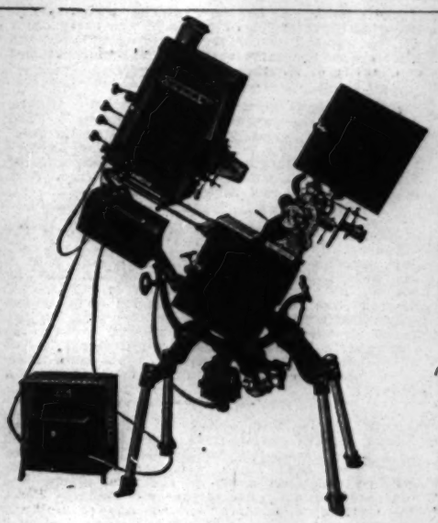
This is only applying the principles in the film business that are used by every wideawake commercial enterprise—but it is something that must be done more and more in order to properly "sell" the public in advance with the desire to see the picture.

Two things are essential to this progress; one that the manufacturers shall use every increasing activity in the getting out of this sales help; the other, that the exhibitor shall avail himself of the privilege thus offered.

The tendency on the part of the manufacturer to awaken to this condition is more noticeable as each day goes by. But the awakening of the exhibitor to the need of more intelligent representation of his goods to the public is one that seems to be only a gradual leavening process—forced in many cases as the exhibitor finds that his business is decreasing. He probably is not able to give an answer as to why it is decreasing. He simply says, as one exhibitor said to me recently: "Last year I used to do a business of $1,500 a week. This year it has fallen to $1,000—and I cannot understand it. Times are good—everyone has plenty of money—but our business has fallen off $500 a week, I think it must be the photoplays."

Now, as a matter of fact, the photoplays offered him are constantly increasing in perfection and merit. So evidently since the pictures are meeting the demands of the increase in discrimination on the part of his public, it is not the pictures. When I asked him what he is doing to advertise

The Only Thing Missing in Our
Factury Is Dust
COMMERCIAL MOTION PICTURES CO.
Cliffside 393. GRANTWOOD, N. J.



POWER'S CAMERAGRAPH

1896 1897 1898 1899 1900 1901 1902 1903 1904 1905

1906 1907 1908 1909 1910 1911 1912 1913 1914 1915

FOR ALL THESE YEARS THE LEADER

PROJECTS
REAL MOTION PICTURES
ON THE YULETIDE SCREEN
OF A

HAPPY CHRISTMAS

AND

PROSPEROUS NEW YEAR

NICHOLAS POWER COMPANY

LEADING MAKERS OF MOTION PICTURE PROJECTING MACHINES

NINETY GOLD STREET NEW YORK CITY

ANOTHER YEAR.

(Continued from page 20.)

and shove his pictures, he replied, "Nothing. We have a regular trade. We don't need to advertise. Our customers, comprising the best people of this town, all know about us."

There was his answer. He did not recognize the increase in competition that had taken place during the year, and was simply dying the natural death of the man who does not advertise—but rather stagnates until ossification sets in and death follows.

I asked him what photoplay he was about to run. He mentioned one that would particularly appeal to his public, which includes the patronage of a large university. I wrote a special circular for him, addressed directly at his college men. I told them what advantages they could derive from the seeing of this photoplay, with its wonderful accompanying music.

As a result, instead of laying this photoplay on the shelf because he did not understand it or its drawing power, he played it to a record audience of satisfied patrons. An exhibitor not one hundred miles from him had a similar experience with the same picture.

What is the answer? It lies in the increase of merchandising methods in the presentation of films, on the part of the exhibitor. If there is some point in the photoplay that will particularly appeal to the people of his locality the exhibitor should pick up this point; either get it into his press notices or include it in a throw-away, or in some other manner properly exploit the subject so that the public will get the message and respond—or, more properly speaking, be given an opportunity to respond.

The exhibiting end of the business requires a rare combination of showmanship, business ability, integrity and acumen, and incessant activity. Some of our theatres are managed by men who possess all of these requirements. Such managers are making an overwhelming success with Paramount pictures. Names and addresses will be furnished on request. But there are other instances where a manager is either trying, without a press man, to cover so many details himself that his press matter neither has the punch to get over with the public nor has he the time to even read the matter that is sent him so as to play up the strong points of the pictures he is to run.

From out of all this heterogeneous mass of unsystematic methods of handling pictures, there will undoubtedly arise, due to the necessity of the times, a systematic handling and presentation of pictures which will greatly increase the revenue to the theatre—thereby amply paying the managements that engage proper assistance in the advance exploiting of Paramount pictures. When this time comes there will be, undoubtedly, a great advance in the industry—a great increase in returns— and great inspiration to the manufacturer to surpass any work he has heretofore turned out, because it is properly handled by the exhibitor.

It is roughly estimated that eight thousand suggestions for a sequel to "The Diamond from the Sky" have already been received at the main office of the North American Film Corporation, in New York, and letters are coming in by the scores in every mail, from contestants who announce that they are now working on their suggestions. It is reiterated that only an idea is wanted—one thousand words or less. Points to be considered are: What becomes of the diamond? What becomes of the child? What is the fate of Blair Stanley? What happens to Vivian Marsten?

To the man, woman or child submitting the most suitable suggestion, the prize of $10,000 will be awarded. All suggestions should be sent to North American Film Corporation, 71 West Twenty-third Street, New York City. Indications are that the prize contest of "The Diamond From the Sky" is to be the greatest ever conducted. In the contest in which "The Diamond From the Sky" was submitted by Roy L. McCardell, 10,846 manuscripts were received. It is the belief that "The Diamond" sequel suggestions will exceed this number considerably.

HELENE ROSSON, the seventeen-year-old ingenue of American productions, proved her complete recovery from a recent illness by riding horseback seventeen miles to a location, playing the saddle most of the day, and when nightfall settled cantering all the way back to Santa Barbara, where she went for a moonlight dip in the bay before sitting down to a well earned dinner at her home. Helene had been the victim of a siege of illness contracted while filming "The Pitch o' Chance," a two reel "Mustang" drama, released Dec. 24, in which she plays the leading feminine role.

BERNARD LOWENTHAL has made a wise move by re-appointing Mr. Roskam as general manager of the Commercial laboratories at Grantwood, N. J. Eddie, as he is familiarly known to the entire trade, is perfectly at home in the laboratory and thoroughly understands the work in every department.

Backed up by ten years of practical knowledge and experience, the work that the Commercial turns out should be as nearly perfect as modern improvements, machinery and a perfect organization can make them.

Charles Kipper has been appointed superintendent of the laboratory, and is without a doubt one of the most capable technical film men in the business. Mr. Kipper has had seven years of experience in every department in a motion picture factory. Before joining the Commercial he was employed by the New York Motion Picture Company, the Reliance Co. and Eclair. He is conceded to be the best judge of timing negatives and positives in the industry. With his perfect negative, positive, tinting and toning formulas, the Commercial printing should be the best in the trade.

In their title department titles can be set up, photographed and delivered on the same day the orders are received.

The Commercial has no affiliation with any distributing organization or program, and every order will be finished in the regular rotation, and each will receive the same careful attention regardless of quantity or length.

BILLY SHERWOOD, the New Orleans actor-athlete, who played the juvenile in Kleine-Edison's "The Danger Signal," and the heavy opposite Marguerite Courtot, in "A Night of Terror," in Kalem's "Ventures of Marguerite," has been engaged by Edison to play a similar role opposite Grace Williams, in a three reel Edison drama.

HAZEL DAWN is bursting with delight over the kindness and generosity of her father, who has just presented the Famous Players star with a magnificent Pierce limousine. "Father said he wanted to show his appreciation of my work," beamed Miss Dawn, as she snuggled down in the soft robes with a home—James expression on her face. "But I really think he wanted to have me equipped in keeping with the requirements of our Fifth Avenue location. Anyway, I am more interested in the effect than the cause. Isn't it a beauty?"

ONE of the first prizes in the big Eastman Kodak picture contest just decided was awarded to a snapshot of two well known Balboa players. They are Frank Mayo, grandson of the distinguished American actor of the same name, and Margaret Landis. The picture was made by Percy De Gaston, who was formerly one of Balboa's cinematographers. As the winning pictures will be used for advertising purposes, it means a lot of unexpected and high class publicity for these players.

HARRY MACRAE WEBSTER, who, for the past five years held the position of director general at the Essanay Eastern studio at Chicago, is now one of the directors at the Universal Imp studio in New York City, having in his immediate charge King Baggot in a series of new Broadway features, the last three to be released being "The Reward," "Money or Man" and "The Law of Life."

Webster, it was, who discovered Beverly Bayne while she was dancing for Chicago society. He brought Francis X. Bushman rapidly into notice through the "Neal" detective series and many multiple feature reels. Bryant Washburn was induced by Webster to forsake the legitimate for the screen, and to-day he is one of the prominent leading men in the motion picture world. Richard Travers is another leading man in whom Webster put much faith, and the high attainment Travers has secured but proved Webster's efficiency in "picking out winners." The last "big" production assumed by Mr. Webster was the six reel feature drama, "The Victory of Virtue," in which Gorda Holmes and Wilmuth Merkyl were featured. Carl Laemmle witnessed this play and immediately telegraphed to Webster asking for his services, and offering such a fine salary that, much as Webster admired Chicago, and notwithstanding the fact that he had a magnificent home on Lake Shore Drive, he accepted the offer, and immediately brought his family to this city. It would make too long a story to enumerate all the present leading lights of screen drama who owe their early success to the untiring efforts of Harry Webster, but to those who follow the game Webster is given credit for bringing out more real talent than any other film director.

PROBABLY one of the most thrilling moments in the life of Romaine Fielding, former Lubin star, and now proprietor, director and leading man of the Cactus Films, came recently, when mounted on a big black horse he narrowly missed being ground under the wheels of a Santa Fe train. From the result of the accident he is now nursing a painfully bruised shoulder, while the horse he was riding was badly cut by contact with the coach of the rapidly moving train.

It all happened in Phoenix, Arizona, where he has his headquarters, during the production of a picture, "Deputy Daring," a two-reeler he is producing for the Universal Company, in which he plays the title role.

In the action while chasing escaping convicts, Deputy Daring rides in front of a passenger train on which they are making their getaway, and then urging his steed alongside he jumps from his horse to the train.

By some mischance the horse got too close to the train, and its hip came in contact with the coach. The horse was thrown from the track and landed against a telegraph post close to the track.

Fielding was hurled from his horse, and he, too, struck the post. He was dazed for a few moments and his shoulder, which had acted as a buffer, was badly swollen. It was necessary to take some twetny stitches to close the wound in the shoulder of the horse. Fielding, though badly shaken up, has not suffered any ill effects from the accident except the injured shoulder, and refused to take a week's rest advised by his physician.

THE Harold Lockwood Company, under Director Tom Ricketts, is on Santa Cruz Island, filming some scenes for a coming American "Mustang" master picture.

"Settled Out of Court" is one of the best "Beauty" films produced in recent months, say those who have seen the picture. Frank Borzage and Lucille Ward take the leading roles.

FOX MAKING A MILLION DOLLAR PRODUCTION.

DETAILS OF KELLERMAN FEATURE WHICH HERBERT BRENON IS NOW WORKING ON.

COMPANY OF TWELVE HUNDRED ARTISTS AND MECHANICAL ASSISTANTS IN JAMAICA, W. I., SINCE LAST AUGUST.

William Fox is making a million dollar motion picture, featuring Annette Kellermann. The dramatic field and the film industry have been so prolific of exaggeration and the "bunk" of stupid press agentry that really large motion picture achievements are liable to fall under suspicion. So there shall be set forth here in orderly detail, and free of superlative adjectives just what enters into the Kellermann picture.

Any reader with even the faintest conception of motion picture costs can see a good part of the million dollar expenditure without further assistance.

The Kellermann picture, as yet, has not been given a title.

It is being produced in Jamaica, British West Indies, under the general direction of Herbert Brenon.

Brenon is a master producer who did the famous "Neptune's Daughters" and many other delightful feature films.

Last August Brenon took down to Jamaica a boat load of people, including players, directors, technical men, scenic artists, etc.

Twelve hundred people on the William Fox payroll went down as the first ship load. The following ships of the United Fruit Company's great white fleet were required as transports: *Tivives, Carillo, Santa Marta* and *Almirante.*

The yacht *Nemesis,* late property of Baroness de Forrest, was chartered to carry the principals, camera men, mermaids, etc., among the coral reefs of the tropics.

Special permission was obtained from the British Government, on account of the war, to make impressive scenes at the celebrated black and gloomy pitch lake of Trinidad.

There were sent from the United States more than one thousand tons of properties and costumes, costing more than two hundred thousand dollars.

Tons of photographic chemicals were shipped to the William Fox Jamaican laboratories.

Chemical laboratories, store houses and printing and developing plants were constructed for proper care of the negative.

An ice plant was installed to insure the chilling of the tropical water, used in development, to the right temperature.

BIGGEST STAGE IN THE WORLD BUILT FOR GIGANTIC SETS.

Also there was constructed the biggest stage in the world, 550 by 200 feet, for erecting great "sets"—as many as six companies working at one time. Dressing rooms were built for two thousand people.

Property rooms were erected capable of turning out the most elaborate work from a "freak" head to a huge and gorgeously caparisoned elephant.

Masonry works, with cement mixers, had to be laid out.

Carpenter shops, employing three hundred workmen, and up-to-date in every respect, through being fitted with American built machinery, were provided.

A CITY BUILT UNDER THE TROPICAL OCEAN.

Machine shops, containing every appliance imaginable, auto repair shops for a "fleet" of ten automobiles used to convey the companies to various parts of the island, gasoline storehouses and supply stations for oil, tires and other necessities, a medical staff headquarters—all of these were provided.

A zoological garden was created to house the lions, tigers, elephants, camels, panthers, flamingoes, swans, baboons and the rarer species, such as birds of paradise, costing $5,000 each.

A gigantic Oriental city, costing $30,000 to erect and covering twenty acres of ground has been built on Jamaica's highest elevation. An inland Moorish city, even more lavish, on a plateau of unusual tropical beauty. An underwater city, where nymphs are seen in graceful spectacles.

ORIENTAL CITY LIKE A DREAM OF ARABIAN NIGHTS.

Not the least striking of the effects seen in the million dollar production is the Oriental city, with its slave markets, mosques, minarets, and bazaars all aglow with life and action—a city opulent and colorful as Bagdad or Cairo. Few spectators of the Kellermann picture would credit the fact that this city was erected in its entirety in a little more than six weeks. Its sidewalks are of brick and concrete, the walls of buildings of stucco on toll lath, braced and built firmly to withstand the ravages of the tropical hurricanes, and every detail of construction carried out as might be the case with permanent structures. This work, which was carried out under Director General Herbert Brenon, was supervised by Technical Director Geo. Fitch and J. Allan Turner, and Scenic Chief Artist Joseph Braddon. It is constructed within the two hundred and fifty year old walls of aged Fort Augusta, some eighteen miles by sea from Kingston, the capital city of Jamaica.

In addition to the 1,200 actors sent from America, there will appear in the picture 10,000 Hindus interned in Jamaica since the completion of the Panama Canal; 5,000 British cavalrymen, the English West Indian squadron of battleships and cruisers, and more than 5,000 additional people recruited among the native Jamaicans.

WEEKLY PAYROLL OF $20,000.

With a weekly Jamaica salary payroll in excess of $20,000 for actors and directors—not counting any cost of materials—it is quite possible to see for yourself that William Fox is spending $1,000,000 for a single de luxe feature film.

FOX SEEKS TO EFFECT BETTER RELATIONS BETWEEN PICTURES AND THE DAILIES.

William Fox is throwing all of the extensive resources of his Fox Film Corporation behind a movement destined to be of great financial value to the daily newspapers of America.

It is somewhat of an oddity in these days of selfish personal exploitation that the Fox campaign is not linked in the slightest way with his own private interests or shaped in any way to be personally beneficial. It is, in fact, done to bring a closer feeling of friendship between all daily newspapers and the film manufacturers as a whole.

Mr. Fox is now appealing to the thousands of American exhibitors to advertise their home town newspapers freely, generously and without pay.

For weeks his bulletin, issued for exhibitors, has been emphasizing the methods by which the exhibitor can team with the daily newspapers. This was merely laying the groundwork for what he now reveals.

William Fox's personal success is very largely based upon vivid, shrewd paid advertising in the daily newspapers. Using the motion picture trade publications, as he and all the other producers should, he and his thousands of exhibitors resort to the local daily newspapers of their towns and cities to sell their pictures to the people.

There has been begun in his bulletin a series of editorials introducing both exhibitors and branch managers to the editors, owners and managers of newspapers of all sections.

As an encouragement to closer friendship between newspaper owners and the owners of motion picture theatres, Mr. Fox offers the following suggestions:

"1. Buy advertising space in your home city newspapers.

"2. Every motion picture theatres in the United States ought to throw on the screen once during each performance, just before or just after your big feature picture, a slide of this sort:

"The (————) Theatre invites you to read every day: *The Pittsburgh Post, The Pittsburgh Gazette-Times, The Pittsburgh Dispatch, The Pittsburgh Press, The Pittsburgh Leader, The Pittsburgh Chronicle-Telegraph, The Pittsburgh Sun.* Newspapers are the greatest factors for the good of any city. Read them daily.

"Do not omit the name of any newspaper, no matter whether you think an owner is friendly or not. Include all in your slide.

"Do not go to a newspaper owner or manager and try to swap or exchange this courtesy for any publicity.

"Just do this openly and freely every day in the year.

"The newspapers have made the automobile industry and have given remarkable impetus to motion pictures—now the fifth greatest industry in America, and crowding hard to attain fourth place in industrial importance. Manufacturers and exhibitors owe the newspapers much.

"No nation wide campaign of this kind ever has been suggested before. This has been done for individual newspapers in cities here and there.

"William Fox urges and advises that all exhibitors of Fox films, and the features of other manufacturers as well, do this service for all newspapers in all cities and towns.

"Do not let the fact that you may not be on friendly terms with some particular publisher destroy the value of this suggestion.

"Advertise his paper with all the others. There is nothing masked or hidden about this suggestion.

"It will be of immense value to your city and to you to help your local newspapers entirely without pay. They do more for you than any other industry you have.

"The newspapers and the motion picture industry are twin agencies of amusement, edcational enlightenment and human interest. They are in no sense competitive, nor can they be. Each can be made mutually reliant upon the other, with profit to both.

"We can do something constructively fine and intelligent for newspapers at small cost and little trouble to ourselves, and they will continue to be the powerful allies of our industry that they have shown themselves to be for several years past."

Mr. Fox also suggests that some alert M. P. house manager furnish his local exhibitors each week a flashy, strong catchline to go at the bottom of all free slides run about the local papers, thereby affording them with a new and challenging weekly change of copy.

PATHE FILMING THE HENRY W. SAVAGE SUCCESSES.

Right on top of the announcement of the acquisition by Pathe of the A. H. Woods plays comes the news that the same house has purchased the rights to Henry W. Savage's great list of theatrical successes. Mr. Savage has to his credit some of the most popular productions of the time, and two at least, "Madame X" and "Excuse Me," hold records as being the most successful drama and farce, respectively, of recent years. "Everywoman" also has made a great name for itself.

These two plays have already been filmed under the direction of Geo. F. Marion, who originally produced them, and who has been Mr. Savage's chief producer for the past fifteen years. Practically the entire original casts were used in these pictures. Dorothy Donnelly starring in "Madame X," and Geo. F. Marion in "Excuse Me." Both pictures will be placed upon Pathe's Gold Rooster program in the near future. "Madame X," which was written by Alexander Bisson, enjoyed the tremendous run of seven seasons, and for eighteen weeks in New York played to an average of $20,000 weekly. It proved to be as popular on tour as it was in the metropolis, and many theatre managers remember it as the biggest attraction they ever played. It will be released in six parts. "Excuse Me" ran for four seasons, a phenomenal record for a comedy drama. It was written by Rupert Hughes, and will be released in five parts.

Among the other famous Savage productions which before long may be seen in pictures, are "The Shogun," "Little Boy Blue," "The Sultan of Sulu," "King Dodo," "Maids of Athens," "Woodland," "Somewhere Else," "Peggy from Paris" and "The Prince of Pilsen" (operas), and "Common Sense Brackett," "Behold Thy Wife," "Along Came Ruth," "The Stolen Story" and "Miss Patsy" (dramas).

Mr. Savage was (and is) one of Boston's most prominent business men before embarking in the theatrical business. It is said that it was by mere accident that he went into it. If true, it was a lucky accident for the amusement world, for he applied to his new business the same high principles that won him fame in a more commercial calling.

As a result of this deal Pathe, before so strongly fortified with photplay material, becomes almost a monopolist in the possession of stage successes.

When Donald Mackenzie secured Lois Meredith for "The Precious Packet," he got the youngest star on the stage to-day, for Miss Meredith is only eighteen years old. Look at her and you'll wonder that so much genuine talent is to be found in so girlish a little lady. Yet she followed Laurette Taylor in the leading role of "Peg o' My Heart," was featured in "Help Wanted," and played Modesty in "Everywoman." She has not yet reached the age where women, and especially those on the stage, choose to forget their birthdays, so her eighteen years are not fancied, but real.

Little Miss Meredith can dance and sing more than ordinarily well, and hopes for a part in the Spring in which she can utilize those talents. Despite her tender years she studies French, music and literature, from choice and not compulsion (therein differing from most girls of her age), and works hard at her chosen profession, for she has a number of younger brothers and sisters to look after, and when she travels she takes the whole brood with her.

Miss Meredith was born in the United States, but spent her earlier years in Ireland, which explains her delightful accent when she forgets herself. In the Paris Salon was exhibited a statue which was much admired, for which she posed for arms and hands, for hers are considered by sculptors to be perfect.

"The Precious Packet," in which Miss Mededith is featured, was written by Fred Jackson.

Frank Daniels, for years one of the foremost comic opera comedians on the American stage, has signed a contract to appear exclusively in motion pictures for the Vitagraph Company of America. Arrangements have been completed to make the best use of Mr. Daniels' versatile talents as a fun maker, and to present him before the motion picture public in vehicles that are expected to win for him in motion pictures the reputation he now enjoys in comic opera.

Mr. Daniels' comedy work for the Vitagraph Company in two Blue Ribbon features, "Crooky" and "What Happened to Father," has made a distinct appeal to the public. A series of shorter comedies for the comedian have been selected, for the purpose of letting the public see Daniels more often and in a greater variety of humorous situations. He will be under the direction of C. Jay Williams. Williams understands the capabilities of the comedian and is well able to bring forth the high lights in the actor's equipment of fun making.

THE M. E. COMERFORD AMUSEMENT COMPANY
Regent Theatre Building, Scranton, Pa.
Complete equipment, any quantity, new and second-hand, for moving picture theatres furnished at short notice. Specializing Power Machines.
"Also 500 Reels of Picture in First Class Condition, With Brand New Poster." A good deal to a quick buyer,

OLIVER MOROSCO AND THE SCREEN.

BY PETE J. SCHMID.

In theatricals the name of Oliver Morosco stands prominent among the foremost producers of high class entertainment; in fact, its owner is often referred to as "the biggest one man in show business to-day." To gain this title Oliver Morosco has accomplished many things for the theatre which are prominently inscribed in the annals of the so-called legitimate stage, this as a result of his wonderful progressiveness and radical departures from stage traditions.

When, a little over a year ago, Oliver Morosco announced his advent into the field of motion pictures at the head of the Oliver Morosco Photoplay Co., the importance of this acquisition was readily apparent. That his notable ability as a producer of plays, his unusual thoroughness in the presentation of a subject, his option on famous stars and stage successes and his introduction of novel ideas would prove a big asset to the film world was immediately realized. After twelve months in a new field, Mr. Morosco has come to the front through characteristic progressiveness, and has offered patrons of high class motion picture theatres throughout the country some of the season's best subjects, with stars that are second to none in talent and fame.

As his initial offering to patrons of the best motion picture houses in the country, such as are represented among the followers of Paramount pictures, with which concern Mr. Morosco is affiliated, the producer from the West announced "Pretty Mrs. Smith," the well known stage success written by himself and Elmer Harris. Starring in Mr. Morosco's film version of this play, the new Paramount organization announced none other than the original portrayer of the leading role, Fritzi Scheff, who in this film made her motion picture debut. The success of this play was instantaneous, and on completing a week's run at the Broadway Theatre, New York, it proved the biggest drawing card at this theatre since the installation of motion pictures. This record was duplicated throughout the country.

Closely following the release of the Fritzi Scheff production, Mr. Morosco announced as his second offering one of the biggest theatrical triumphs, "Help Wanted," the powerful drama by Jack Lait which enjoyed record breaking runs in both New York and Chicago. For the leading role of the screen production Mr. Morosco also secured the original star of the play, Lois Meredith. As his third release Oliver Morosco offered "The Wild Olive," adapted from the sensational novel by Basil King. Myrtle Stedman, one of the country's most favorite motion picture stars—as demonstrated by the many popularity contests which she has won—and Forrest Stanley, the popular matinee idol taken over from the Morosco theatrical organization, were selected to co-star in this photoplay. A better combination of stars would have been difficult to find; this was soon indicated by the success of the film.

Next came Lenore Ulrich, the well known star of "The Bird of Paradise" for several seasons, in "Kilmeny," a charming comedy drama, founded on one of the great kidnapping mysteries of fashionable England. In this production the winsome star of the stage made her first motion picture appearance, and immediately after its release the pretty little lady was besieged with screen offers from several of the biggest producers in the industry. Several months after she had returned to the theatrical stage, Miss Ulrich was again secured for the screen by Oliver Morosco, under a two year contract, and at the present time she is at work on another film play at the Morosco studios in Los Angeles. That Miss Ulrich will soon become established among the most prominent motion picture favorites is freely predicted, and the manner in which she is taking hold of the "fans" seems to assure this feeling.

When Oliver Morosco secured for the screen the celebrated English actor-manager, Cyril Maude, he offered a big surprise among both theatrical and motion picture circles because of the repeated disappointments accorded prominent producers who had endeavored to obtain the services of this sterling actor for the silent drama. As the star of "Grumpy," Mr. Maude has won great fame in this country and abroad. For this famous artist Mr. Morosco offered a fitting vehicle in "Peer Gynt," Henrik Ibsen's immortal masterpiece, and the general merit of this release resulted in flattering notices from metropolitan critics. The release of this production marked an epoch in the development of photoplays, not only because Ibsen's famous subject was impossible of presentation prior to the present development in the motion picture art, but because this photoplay, for the first time in the history of regular program releases, was set entirely to specially prepared music. Mr. Morosco, realizing the possibilities of the plans offered by George W. Beynon, who is known to the music world as an orchestration writer of wide repute, arranged to have this musician prepare specially written introductory overture and following music to fit each foot of the film with Grieg's immortal melodies representing the different characters whom Peer Gynt meets in his wanderings, so interwoven as not only to bring out the thought of Ibsen and Grieg, but to positively identify the characters themselves. This was particularly noticeable in the last reel of the picture where Peer reviewed his past life. By reason of the identification of these musical themes with the characters themselves the producers were enabled to eliminate sub-titles which would otherwise have been absolutely necessary. This form of musical accompaniment has since been adopted by other big producers. Another unique feature offered in the presentation of "Peer Gynt" was the fact that it displayed as many as five leading female characters who support Mr. Maude.

Blanche Ring, in a screen version of her greatest

PORTION OF OLIVER MOROSCO'S PICTURE STUDIOS IN LOS ANGELES, CAL. THE PLANT IS ONE OF THE BEST EQUIPPED ON THE COAST.

musical comedy success, "The Yankee Girl," was the next choice morsel offered the "fans" by Oliver Morosco. When at first it was announced that this subject would be adapted to the screen, many wise ones shook their heads. They have since changed their minds, however, or the Western producer has opened up a new field for the musical comedy on the screen by turning this production into a snappy photoplay, full of humor, unexpected situations, and with a romantic theme that will appeal to every full-blooded person who sees the film. The artistic eye of Oliver Morosco is well known, and the beautiful marine scenery, which is displayed and greatly enhanced by truly wonderful photography, upholds this contention. The photoplay offers a background for the beautiful Blanche Ring that fits her like a Tiffany setting. With her famous smile, her equally famous gowns and pearls, her splendid acting—for she is really called upon to act—supported by a personality that has been effectively caught by the scrutinizing eye of the camera, the star cannot help but win the hearts of her viewers as the dashing "Yankee Girl."

Soon after the release of "The Yankee Girl," Oliver Morosco made his biggest announcement in motion picture circles since he had entered the field, when he gave out the information effecting his capture of Anna Held, one of the greatest international stars the stage has ever known. From the two page *Bingville Bugle* to the columns of the New York dailies, the editors devoted pictures, stories and interviews to this new acquisition of the film art. Mr. Morosco performed an achievement when he secured Anna Held for the screen. Many and large are the offers that she had received, and when she arrived in this country both theatrical and motion picture producers were on the alert for an opportunity to get her signature to a contract, but Mr. Morosco, in his usual habit of doing things, went and conquered. The amount involved is large, it is quite a fortune, but this by no means is the only reason for the fact that Anna Held will appear in motion pictures for the Morosco-Paramount concern. The many motion picture offers that the French comedienne has received finally made her realize that there was more to the screen than she had supposed. She studied films until she came to love them. Then she decided that she would accept a film engagement, but she also decided that it would only be with a company in whom she had perfect faith; one that had established itself among the best. The fact that she placed her signature on the dotted line of the paper submitted by Mr. Morosco should be a tribute of no small import to him. As a motion picture vehicle for Anna Held, "Madame Le Presidente" has been obtained for the noted star, and this should prove a big success, as the title character is particularly adapted to her talents. In order to appropriate the motion picture rights to this play the producer was compelled to purchase it at a figure that ranks high among payments for screen rights to famous plays made to date. How-

OLIVER MOROSCO.

ever, it is readily thought that the result will amply warrant even the tremendous expense involved in the securing of the star, and play alone, to say nothing of the cost of production, supporting cast, etc.

Among Mr. Morosco's most recent acquisitions to the film art are such stage celebrities as Constance Collier, the beautiful star whose success in both this country and abroad has made her internationally famous, and Hattie Williams, another star of wide repute, who will appear for the first time in motion pictures in a film adaptation of her former triumph, "Detective Sparkes."

Mr. Morosco's latest release on the Paramount program is "Jane," the Charles Frohman comedy, starring Charlotte Greenwood and Sydney Grant, who have established an enviable reputation among followers of big time vaudeville and the musical comedy stage. Replete with comical situations and a mass of laughable complications, "Jane" is most effectively turned into a model film comedy at which advocates of the non-slapstick photoplay may point with pride. For the coming year "the biggest one man in show business" has several important plans in view, which will introduce new ideas to the motion picture world. In theatricals Mr. Morosco's prominence was attained with remarkable rapidity, and from will introduce new ideas to the motion picture will soon duplicate his present standing in the dramatic art. Although in the field but a year his company is already established among the best in the industry.

AMERICANISMS.

Marie Mayer, who took the role of Mary Magdalene in the Passion Play at Oberammergau, in 1910, was a recent visitor at the American Film Company studios at Santa Barbara. Miss Mayer is a resident of Boston, Mass., and is making a lecture tour of the West, speaking on the subject, "The Passion Play of Oberammergau." It was the first time Miss Mayer had visited a motion picture studio, and she exhibited great interest in the thousand and one details in the production of the screen plays. The magnificence of interior sets especially attracted her, and the huge new glass studio, which now is practically completed, fairly made Miss Mayer gasp. She came to Santa Barbara bearing a card of introduction from R. R. Nehls, and expressed herself as highly delighted at her visit.

The huge new glass studio being built at Santa Barbara is fast nearing completion. The third floor of the structure already has been laid, and to external appearances the giant building is practically finished. The new studio is said to be the most complete in existence, and the various members of the American corps of directors are anxiously awaiting the word from President Hutchinson to go to work in the new quarters. Every appliance due modern motion picture photography is being installed. It is hoped that the new studio will be in full operation by the first of the new year.

COMMERCIAL MOTION PICTURES CO.

Cliffside 333. GRANTWOOD, N. J.

Where Printing is an Art and Quality reigns supreme.

PAST, PRESENT AND FUTURE OF MOTION PICTURES.

BY JOHN R. FREULER.
PRESIDENT OF MUTUAL FILM CORPORATION.

It is accepted as the formal and proper thing at this season to sit down and contemplate the year gone and the year ahead. It seems that there is a lull and a sort of period of "taking stock" at this holiday season, a sort of casting up in an intermission between the years.

Yet that is really an artificial point of view. There is no lull, no halt, no intermission in the business of making films and supplying them to the people.

So while I am here writing what might purport to be one of those end-of-the-old year and hail-to-the new reviews, I really recognize this period as one of the most significantly active in the whole history of the development of the motion picture. There are now, to-day, more vital affairs in progress than at any previous point in the growth of this art-industry.

Right now we are in the midst of the motion picture's most significant period. There was never a time when the "past" was being dismissed so rapidly, or when the future loomed more brilliantly.

The year just closing has seen some wonderful changes and developments, but they have brought the motion picture to no plane of finality. Only have the vistas ahead been opened.

The year 1915 may be said to have brought a number of important evolutions among them:

A new relation between the distributors and exhibitors of film has been born, giving the exhibitor more than merely a supply, a film, but also aids in publicity, advertising, exploitation and general assistance in the operation of his theatre. This is a service betterment reflected in the increase in the number of Mutual branches to a total of sixty-eight in the United States and Canada.

A trend toward high prices of admission in a very large number of theatres, moving upward from five and ten cent level to the class of ten, fifteen and twenty-five cent admissions, resulting in part from better films, and in turn resulting in the production of better films.

A generally more active attention among the makers of film to the plots and photography of the film drama, resulting in the employment of writers of ability and note for the production of scripts, meeting and encouraging a rapidly improving public taste in screen art.

A general public awakening to the evils and perils of film censorship as an infringement of the rights of free speech and a free press—for surely the motion picture is a form of thought transmission and a form of publication. This public awakening has, in some instances, resulted in public opinion overruling the censorships, as in the instance of "Damaged Goods" in Los Angeles.

A press awakening, resulting in the establishment of motion picture departments in many daily newspapers and other publications, coming as a recognition of the growing importance of the news of the motion pictures as a matter of public interest.

The year just closing has seen some remarkable successes, and it has seen the foundation work for a great many to come. We are seeing the motion picture become more and more truly an art. It is growing more and more deserving of a place in the art life of the people. It has immeasurably extended the art appreciation of the public. The films have put the world before the eyes of the stay-at-home, and have carried the genius of the stage out to the whole people as never before. The film is the magic carpet that carries them all to Broadway. The healthy permanence of the film drama is assured.

Of no less, and perhaps even greater significance to the future of the development of the film drama and the future of the motion picture industry is the "weeding out" process which we find in progress just at this time. I refer to the elimination by the process of failure and the pinch of competition on the unworthy factors in the film trade. Many, many concerns, fathered only by the idea that there was a great deal of money to be made from little capital by engaging in the film manufacturing business, have given the trade a flood of "home less features" and "bankrupt stock," by which I mean films made only "to sell." Millions of feet of negative have been made in this country which will never see the light of day just because they had no thought behind them except "easy money" and quick profits. We are seeing that sort of film concern and that sort of films fade away. This period might have been expected in an industry so active and so virile with possibility as the film trade, and we should only be pleased that it is passing so rapidly.

It is of interesting significance that within the year just drawing to a close we have seen almost every American author of prominence become a writer for the motion pictures. It is only a few weeks ago that the Mutual Film Corporation announced the coming release of "The Girl and the Game," which is the first motion picture work of Frank H. Spearman, the latest of the American novelists of real note to come into the pictures. This wholesale capture of the authors by the motion pictures can really be credited to the year 1915. It is true that there were a few who ventured with some timidity and questioning steps into the film field in 1914, but those of that year were relatively so few in number that we may call them pioneers.

For all practical purposes we may say that the great body of skilled writers, the artists of the written word, became related to motion picture expression only within the year.

It is without the least intent of disparagement that I now insist that these writers have not yet learned the motion picture. They do not yet know this new craft of film expressions. We have seen great work from their pens in film drama. Giving them acquired experience with this new medium, still so new to them, what may we not hope for to come?

The situation is somewhat as though some master poet had just been taught an alien language. We should not at first expect him to attain more than a respectable prose in his first efforts at composition. The year of 1916 must be expected to develop the writers for the film drama into better artists and better builders of the photoplay. They will learn to think in pictures and films. They will have gained more adequate conceptions of the range of both the limitations and the possibilities of the camera. With our later writers equipped with this knowledge of their newly adopted medium we can look forward to improvement in the film drama that will make the great achievements of the past look dim and insignificant.

Mechanically it appears possible, but hardly probable, that any highly pronounced improvement in the motion picture is near at hand.

But there is still a step between the making of a picture and its delivery to the public that cries out for attention, and that is the part the exhibitor plays. The exhibition of pictures has been developed as an art by but few individuals. As a whole the motion pictures of the day are not adequately presented. The exhibitor must be aroused to renewed efforts.

The exhibitors as a vital factor in the industry are in danger of lagging behind both the development of the picture and the development of the public taste for pictures. Great responsibility for the growth of the motion picture as an art expression and as the material of an industry rests with the exhibitors.

I am reminded of the day when Samuel S. Hutchinson and I decided that the then newly organized American Film Company, Inc., should make subjects of a full reel in length. It was a revolutionary idea then. The exhibitor was used to a reel that carried five or six subjects, ranging from 90 to 250 feet in length. He insisted that was what his public wanted. We heard cries of "padding" when we put out a whole thousand feet on a single subject and tried to put some plot into the film. The exhibitors were not awake to what their public wanted, and they tended to stand in the way of the progress of the photo-drama, which, as drama, was just then being born.

In thus discussing the exhibitor I do not wish to condemn, but rather to inspire. I want to make every exhibitor in the country hear me when I say that they must develop the art and business of putting the pictures before the public.

I am speaking here of this as a member of the great body of exhibitors who are responsible to the film following public for their entertainment. In every one of the theatres in which I am interested we are working out problems of film presentation constantly. The reports that come to my desk daily point to the necessity for persistent study and unrelenting application.

Nobody in the world knows how to run a perfect picture house. If there was any final and absolute standard or model the exhibitors' problems would be ended. But there are certain men in the vanguard of film theatre progress, and from their experiences and successes we may all take inspiration and gather new zeal.

With this condition and these necessities in mind, the Rothapfel-Mutual tour was conceived and carried through to a national success that every exhibitor has heard of by this time. I know that every exhibitor cannot have a theatre on Broadway, and that every exhibitor cannot be an S. L. Rothapfel. But I do know that the energy and ingenuity with which he made his beginning from that Forest City, Pa., show into the brilliant achievement of the Strand, in New York, can inspire every exhibitor to do better. The Rothapfel-Mutual tour has been concluded but a few weeks, yet I can say with considerable assurance that it has been a most effective contribution to the welfare of the motion picture theatre, and worthy of a place at the top of the column of the film events of 1915.

I have felt the keenest pleasure in reviewing the great array of reports that have been borne to me of the enthusiasm of the exhibitors along the path of the Rothapfel-Mutual tour. I know now that the exhibitors to whom we must look as our representatives to the public have accepted this effort by the Mutual Film Corporation in the sincere spirit in which it was offered.

A review of the film history of the year cannot discover, I believe, a more significant development than the formation of the new Mutual program—a creation which we have been pleased to label "the $8,000,000 Mutual program."

I refer to it now, not for the purpose of directing attention to what I deem its particular merits, but rather to point to it as one of the markers of film progress during the year, and as an evidence of the trend we may expect the year coming to follow.

Frankly I came to the presidency of the Mutual Film Corporation painfully aware of the then low ebb of picture program efficiency. As an exhibitor and as a distributor of motion pictures I had come to know that "programs," with their routine offerings, were not giving the exhibitors the box office attractions that business necessity demanded. The exhibitor needed feature quality and service at a price. The Mutual Film Corporation created the new program with the needs of the exhibitor in view, and looking back now over the past few months that this program has been giving the exhibitors service I am re-assured of the correctness of our policy.

The Mutual program, as an expression of my conception of the motion picture situation, can tell you a lot about film development. This new program tells for me in material form that the old idea of film "programs" is passing swiftly. In this organization we do not look upon the program as a stereotyped, cast iron, scheduled thing. There is no film idea, no picture opportunity put before the executive staff of the Mutual that is not viewed as a possibility for our program. I wish I could find another name for it.

It is hardly within the scope of this article to particularize, but by way of illustration I may point to the fact that we included such releases in the "regular program" to the exhibitor such specials as the two reel World Series Baseball Championship at no extra charge in rental—just as a matter of sincere service. There are numbers of others I might mention: "The Spirit of Audubon," a Thanhouser release of such unusual character that it has won attention in many circles seldom reached by the motion picture; the "Buck Parvin in the Movies," three reel Mustang Star Features, from the American studios, embodying a new and previously undeveloped line of film humor; the Casino Star Comedies, from the Gaumont studios, featuring comedians kidnapped from the limelight of the speaking stage; the Centaur Star Features, and remarkable animal releases from the Horsley studios, and, newest of all, the Vogue Comedies.

The year 1915 brought out some astonishing feature successes, and I may be pardoned for "pointing with pride" to "Damaged Goods" as our big contribution. The power, perhaps one might almost call it daring, of this film has met a degree of public appreciation that should be an inspiration to us all. It is in a measure a proof of the welcome that awaits the broader, deeper development of the motion picture. It proves that the public is ready for film plays with a mission and a message. The success of such a feature as "Damaged Goods" is, I believe, of most cheerful significance in the social progress of the country, outside of any film play consideration.

Considerable satisfaction and encouragement is also afforded by the eager acceptance of the opportunity this feature has offered the enterprising exhibitors of the country. Its successful run is also demonstrating the correctness of the policy of making any feature, no matter how big it may be, available to every exhibitor whose facilities and capacity permit him to book such a film.

But while we take an inventory of 1915 we find yet other evidences of the forces that are making for the progress of the industry. I turn again to the example I can speak of with the most authority—that is the re-organization of the methods of operation within the Mutual Film Corporation. This has included the establishment of seven new branches, giving a total of sixty-eight exchanges in the United States and Canada. District management has been abolished and every branch has been made directly responsible to the home office of the corporation in New York. A corps of efficiency men has been put into the field to keep up constantly the close relation we have established between the home office and the exhibitors through the branches. A system has been installed by which confidential reports on films, attendance and all detailed theatre statistics come to me from representative houses in all parts of the country, thus giving as a direct "temperature reading" on our program service, and enabling us constantly

All Work Supervised by
EDWARD M. ROSKAM
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Cliffside 323. GRANTWOOD, N. J

SHORT STORIES OF THE STUDIOS.

BY ELI.

THE disappointment of having her ambition to become a dramatic star on the speaking stage killed, just at the point of attainment, is the lot that befell Dorothy Green, one of the younger of the William Fox feature favorites.

Miss Green was born in St. Petersburg, Russia, March 5, 1895, and was christened Daria Grun. This was Anglicized to Green by her father, Bernard Grun, when he emigrated to America when little Dorothy was only three years old. Miss Green's father was born in Moscow, Russia, and is a descendant of a long line of army men who helped make history for the Czar. Daria Szwi was the maiden name of Miss Green's mother, and the one she was named after. She was also born in Moscow, and noted as one of the Empire's most beautiful women. Her people, as far back as their ancestry can be traced, were land barons with vast estates on the outskirts of Moscow.

Miss Green received her education in private schools in New York City, but was hampered in her studies by an operation on her throat when she was about nine years old that left her with partially paralyzed vocal cords.

Miss Green's father and mother were interested in theatricals and were regular attendants at the theatres in their neighborhood, always taking little Dorothy with them. An inborn dramatic talent was fast developing and crystallizing into an ambition that could not be denied, when came the operation which robbed her of her voice.

Although she gradually regained the power of speech, it was not normal, and the growing ambition to become an actress had to be stifled.

SOME TEN YEARS AGO, when motion pictures beacme a means of entertainment for the masses, it dawned on Miss Green that here was an outlet for the expression of her dramaitc talent, and she became an avid motion picture fan, until, happening to meet a prominent director at a social function, she made known her desire to become a film star. A test soon proved her photographic value and a small part in a production then under way quickly demonstrated the budding talent that enabled her to claim a place in stardom.

Miss Green has been with only two picture producing firms previous to her present engagement with William Fox, but they served more in the nature of a preparatory school, to enable her to achieve the success she now enjoyes as one of the William Fox favorites.

"A Wonderful Adventure," in which she played opposite William Farnum; "Her Mother's Secret," with Ralph Kellard, and "A Parisian Romance," with Cooper Cliffe, are considered her best pictures, every one of which was produced by William Fox.

Miss Green, outside of her work and social engagements, has one all consuming desire, and that is to break all existing automobile speed records. She is an enthusiastic motrist and drives her car with the deft touch and absolute sureness of a Barney Oldfield.

THE ever increasing use of "close-ups" in motion pictures has made the art of "making up" an extremely difficult one.

A make-up that gives the proper effect at a distance is utterly ineffective in a close-up, for whatever realism the picture is supposed to portray is lost when the make-up becomes noticeable. The characters on the screen no longer seem real but become merely puppets.

In a recent interview with Dorothy Kelly, who plays many different characters for one of the big releasing corporations, and plays them well, incidentally, she gives valuable information on the subject of the proper use of make-up.

"I have lately seen several close-ups which were entirely too close, and did not meet with the approval of the spectators at all. The reason was simple. The same make-up which is used when the camera is at a distance of approximately twelve feet, is used when the 'all-seeing eye' is only a few feet away for a 'close.' The result is that the spectators get a fine view of make-up, which is distinctly not to be desired. Certainly such a thing crashes through the fine-spun picture.

"TAKE my own case. I play 'heavy' roles, and consequently have frequent occasion to use a rather heavy make-up. This does very well for distance work, but when it comes to close-ups, the heavy eye lines are too readily discernable to the critical audience, and every audience these days is critical.

"Either heavy make-up or the close-up must go, and as I believe the close-up is due to remain an essential feature in effective motion picture photography, the players must use their make-up with an unusual degree of care. One really should be a portrait painter to obtain the correct effect.

"A difficulty that presents itself is the fact that the taking of a close-up generally follows immediately after a distance scene, leaving the actors and actresses no chance to change their make-ups. It is surely a serious problem, for noticeable make-up tends to destroy the illusion of reality."

Miss Kelly's best work has been done in "His First Endorsement," "Marrying Sue," "The Drudge," "The Unwritten Chapter," "The Snare of Fate" and other pictures.

THE PREMO FEATURE FILM CORPORATION has taken the building at 11 East Fourteenth Street, New York City, formerly the Kleine and Biograph studios, as their executive offices and studio, and will do all their work under the direction of Harley Knoles, at these premises in the future.

Their new production now in work, is called "The Devil's Toy," a story adapted from the poem, "The Mills of the Gods," by Edward Madden, in which Adele Blood will be starred, in conjunction with Edwin Stevens and Montague Love. Edwin Stevens is playing the role of the Devil, a part which he made famous in a play of the same name throughout the country. This production will be put on the same big scale as the past productions.

The Premo's recent release, "The Greater Will," has been pronounced a big success.

THE new Vitagraph studio at Brightwaters, Long Island, recently built for the use of Ralph Ince and his company of players, was officially opened last week by a house-warming, in which Ince and his wife acted as host and hostess. The new studio was formerly the Forester's Lodge, two stories high, and with floor space enough to permit deep sets. It is thoroughly equipped in every particular, and a complete staff of workers make their home nearby.

GEORGE WALSH, who but lately joined the William Fox company of players, and is working with Theda Bara in a feature picture of Russian life, has been christened the "Samson of the Movies." Mr. Walsh, who, by the way, is a brother of Raoul A. Walsh, under whose direction the picture is being filmed, is a lithe, steel-muscled young man, with a head of long luxuriant black hair. In the action of the story Mr. Walsh, in the character of a Russian serf, is required to pick up several Cossacks and throw them through a convenient window and door.

The soldiers in question happened to be large men, and when Mr. Walsh, without seeming exertion, picked them up bodily, one by one, and hurled them out of the room, Miss Bara exclaimed "A second Samson," and the name clung. Mr. Walsh is already losing his identity in the new name, his fellow players addressing him by it exclusively.

ONE of the best ideas Edwin Middleton ever had was to allow Cissy Fitzgerald to "play herself." Mr. Middleton directs Casino Star comedies, and in a number of these Miss Fitzgerald has appeared as the star. At the Flushing studios of the Gaumont Company, Director Edwin Middleton is now putting his good natured star through some society comicalities which will be called "Leave It to Cissy." The manuscript was penned expressly for her by Joseph H. Trant. The author has seen to it that Miss Fitzgerald's wink is scheduled for a prominent place in the production. It will be released Jan. 2.

EDGAR JONES has just completed the final scenes in "The Turmoil," a five part wonder play. Valli Valli is starred in the production, and George Le Guere is featured. "The Turmoil" is a picturization of the novel of the same name by Booth Tarkington, which was one of the biggest selling novels ever published. The story is an intensely interesting one, in which a man's greed for wealth and fame is so great that he becomes inhuman in the treatment of one of his sons, who longs to write instead of adopting a business career. The love theme in the picture is novel as well as beautiful. It is through the subtle influence of the girl in the story that the father's character is entirely changed, and the father in turn arranges the marriage of his son to the girl when circumstances have caused a misunderstanding. In the role of Mary Vertrees, Miss Valli has the best part of her career, either on the stage or screen. Mr. Le Guere is admirably suited in the role of Ribbs Sheridan, the son, while Charles Prince gives a convincing delineation of the father. An unusually strong supporting cast is seen in this feature, and there are many big scenes staged on an elaborate scale.

PAST, PRESENT AND FUTURE.

(Continued from page 25.)

to shape the program to that which is proven successful in the final test of the box office.

Another important step of the year has been the formation of the Motion Picture Board of Trade, and plans for concerted effort to free the motion picture from the shackles of censorship. This is not the place for my views on censorship, but I insist on saying it is un-American, absurd and doomed to final destruction. We can recognize only one censorship, and that is the opinion of a wholesome minded and inteligent public.

The European war, which has been so much a factor in the fortunes of many of our great American industries, has given no pause to the motion picture business. The film tax levied by Great Britain, as a war measure, is making New York the world's film market, and is giving us, here, the position that London has always held. While Mutual has no interest in the exportation of film except to Canada, the centralization of the world market here is of significance to the industry as a whole and to every concern in it.

Filmdom can look with cheerful expectancy on 1916.

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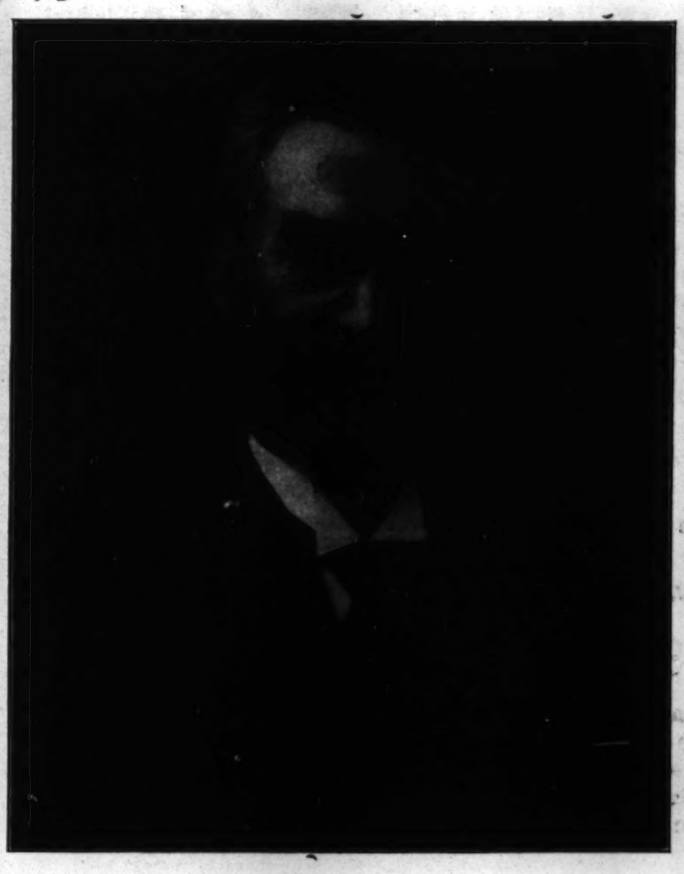
THE MAKING OF A PROJECTOR.

UPON THE PROJECTION MACHINE, IN THE LAST ANALYSIS, DEPENDS THE FATE OF THE MOTION PICTURE BEFORE THE PUBLIC TRIBUNAL.

SOME FACTS CONCERNING THE MAKING OF POWER'S CAMERAGRAPH No. 6B.

BY WILLIAM BARRY.



Among the numerous industrial establishments of New York, special notice should be taken of the Nicholas Power Co., the manufacturing plant of which occupies two large buildings, located in the lower part of the city, where the Power's motion picture projectors are produced.

It is a matter of general knowledge that motion pictures, which give insight into real life, are a wonderful invention, but to get an exact idea of the skill and mechanical ability that their presentation demands it is necessary to see how projecting apparatus is manufactured.

The public found at a motion picture performance not only insists on the reproduction of interesting scenes, but also demands that the pictures be thrown on the screen without flicker, so harmful to the sight, and that all the pictures should stand out sharply and clearly, with profiles as bold as if they had been cut with the finest chisel.

This effect, of course, depends a great deal on the kind of pictures that form each film, but no matter how perfect they may be, the effect would be entirely lost if the apparatus did not project each picture on the screen in the same place.

The cinematographic films generally used at present are one thousand feet in length and contain sixteen pictures per foot, each picture being separated by means of a thin white line.

These photos measure three-fourth inches of the length of the film and one inch of its width, so that the figures may be distinguished from all sides of the premises the theatre should not be very large to require a screen of 9x12 feet.

This means that the size of same would have to be increased 192 diameters and the difference of one hundredth part of an inch in the position of one of the pictures at the back of the projecting lens (a matter, at first sight, of no consequence) upon being multiplied in said proportion gives a displacement more than sufficient to blur the outline of the best photograph.

This data will readily enable one to realize how perfectly adjusted the mechanism of these projecting machines must be, but there are also other points worthy of consideration. To make the animated figures appear natural, the pictures have to be changed at the rate of sixteen times per second. To attain this end, the film has to travel, not continuously, but alternately, at small leaps, so that each picture should remain on the screen without motion during the time necessary for the eye to get all the details, and then the change has to be made as rapidly as possible with a single movement.

This makes the squaring very difficult to secure with a defective machine.

The result depends largely on two mechanisms. One that produces the intermissions in the movement of the film, and another, called a revolving shutter, which prevents the passage of the light during the extremely short time taken by the change of the picture, leaves the screen dark while the film is in motion and illuminates it while the film stops.

These two movements of the film and the revolving shutter have to take place precisely at the same time, and they should be rapid, so that the intermission should not be noticed.

The Nicholas Power Company satisfied themselves from the beginning of their business, that to produce perfect machines it was absolutely necessary to manufacture all the parts themselves. With this end in view, they have equipped their factory with really wonderful machinery for its skillful design and precision.

The materials arrive at the factory in raw condition, the steel and the brass in bars, plates and ingots, which are examined and analyzed with the greatest care before being transferred to the foundry and tool machines, as the case may be.

Most of these tool machines are of the type called automatic, *i. e.*, the machines intended for making screws take the material in long brass rods, the diameter of which corresponds with the head of the screws, and turn out the parts in a finished condition, doing all the threading, polishing, cutting each screw in accordance with the size required, forming the head and making the groove for the screw driver.

The machines work without any attention whatever. When the work on one bar is finished, a bell rings, and the operator has to insert another bar. There is nothing very difficult about the manufacture of screws, as they are only used for fastening two or more parts which are not intended to move, but the real difficulty lies in turning out perfect live parts.

Take, for instance, the intermittent movement mechanism. We already know how it works, and the way the smallest defect increases in the projection. The parts comprising this mechanism are, in fact, the most important features of the projecting apparatus. It should be borne in mind that these projectors are constantly kept at work in many theatres of the large cities during fourteen hours of each day in the whole year, and therefore should be capable of standing heavy service, not only for a day or week, but during many months.

Consequently, these parts are made of the hardest and strongest steel that the smelting industry affords. This method demands that the steel should be treated in accordance with special formulas which experience has proven to be the best. After the steel is smelted it has to go through twenty different processes before the parts are finished.

But the most interesting of all is the final process, which takes place after the finished and polished parts have been tempered. For final test, an extremely micrometric gauge is used, and the only difference allowed in the diameter or other measurement of the parts must not exceed one ten thousandth of an inch.

How can we get an idea of the size represented by one ten thousandth of an inch? The indicating hand of the gauge will immediately start to move on the dial, which is divided into one-hundredth parts instead of sixty as in the case of a clock, and will travel about twenty-five lines, clearly indicating that the thickness of a human hair is about twenty-five thousandth part of an inch. The reader should imagine for a minute that one of his hairs could be divided into twenty-five boards of the same thickness and that each one of these boards would represent the maximum difference allowed in the size of the parts of the Power's Cameragraph No. 6B. This is the only way to understand the accuracy of the apparatus.

With regard to the durability of the machine, letters have been received by the Nicholas Power Co. from many exhibitors and others, stating that they had constantly used them for a year and more without any repairs whatever. The creator of this machine is Nicholas Power, president and founder of the company that bears his name, and the offices of which are located at 90 Gold Street, New York City.

SPEAKING of narrow escapes, Harry Northrup, of the Vitagraph Players, owes his life to tobacco juice. He had a narrow escape from death while living on his ranch at San Diego, Cal., that makes him scary of some snakes used in a recent picture taken at the Brooklyn studio. Harry refused to go near them.

It was long before he thought of going on the stage and before photoplays were heard of that he had his thrilling experience. In Southern California there are two species of rattlesnakes—the black rattler that lives in the mountains, and the yellow rattler of the valleys.

According to Northrup, there are entirely too many of both species. One day he tried to intermate the black and the yellow reptiles, just to see what would happen, and, as he puts it, "A whole lot happened."

He caught a specimen of each and placed them in a sandy pen. Nothing happened for several weeks—the snakes refused to be friendly, Northrup undertook to prod one snake toward the other with a stick, and while shoving the black one he forgot to watch the yellow one. The latter snake struck and bit Northrup on the index finger of his left hand.

Realizing his danger, he called to one of his ranch hands, who chewed tobacco, and they drove at top speed to San Diego, sixteen miles distant. While Northrup drove with one hand, the cowboy kept putting tobacco juice in the wound. By the time they reached a physician Northrup's arm was black to the elbow. After operating, the doctor said that the tobacco juice had gone far toward counteracting the effect of the rattlesnake poison, and had undoubtedly saved his life.

No results of Northrup's attempts at intermating occurred. The funny part of the story is, although Northrup does not laugh when he tells it, that a Cocapa Indian visited the ranch later, he informed Northrup that both his snakes were "Mister" snakes.

ALTHOUGH California is the land of sunshine, it has some melancholy—that is, dark days. Balboa has prepared for these by building an enclosed studio. This has been equipped with a battery of twenty-four powerful chrome actinic electric lamps. These are easier for picture players to work under than the system generally in use.

TOM TERRISS, the English actor-manager, regarded in London as the leading portrayer of Dickens' characters, who left the stage to become an American feature film producer at the head of a company which bears his name, will return to his old love, the speaking stage, for one week only, Christmas week. He will be the visiting star, beginning Dec. 20, at the Warburton Theatre, in Yonkers, where a stock company holds the boards. The bill will be a double one, consisting of "A Christmas Carrol" and "The Cricket on the Hearth," both of which Mr. Terriss is staging, employing his own scenery, costumes and wigs. He has the finest collection of Dickens costumes and wigs extant.

Terriss has not missed a Christmas in seven years in the portrayal of Scrooge in "A Christmas Carol," his favorite Dickens character, and in that time he has never seen a green Christmas. Each year it has snowed where he played. This year it snowed on the day he signed to play in Yonkers, Monday. The first year he played it at Windsor Castle before the King and Queen of England, by royal command; the second year in Philadelphia; the third in Chicago; the fourth in New York City; the fifth in Montreal; the sixth in Mt. Vernon, and this year, the seventh, he will play it in Yonkers.

Many other offers for Scrooge came to Mr. Terriss for this Christmas week, but he was so busily engaged in his film production business that he could not go farther away than Yonkers. "A Christmas Carol" is one of those classics of the stage like "Peter Pan," which never dies. George Farren, the manager of the Warburton Theatre, has arranged special features for the Tuesday, Thursday and Saturday matinees of Christmas week.

FOX FEATURE FILMS IN 1916

In the year now ending the sensation of the feature film industry was the spectacular growth and development of William Fox's pictures.

William Fox wastes no time hovering over the embers of past achievements.

The remarkable feature films his organization already has produced are available to the exhibitors of America. They are still the greatest money-makers, the greatest box office successes, known to the trade.

Exhibitors can get them by communicating with the Fox branch offices.

But William Fox's eyes are looking into the future. They are *seeing ahead.*

And his BRAIN is thinking out in advance of the other men in picture production.

William Fox ALWAYS *thinks out ahead of the pack.*

IN 1916---A PROMISE

Fox Film Corporation will produce and offer to the exhibitors of the nation a five-reel feature picture each and every week so superior to any other current feature release, so much more vital, dramatic, so much more human and colorful, that it will be *impossible* for you to find any other pictures for comparison with its own.

The first six releases of Fox features for 1916---already made ---and the score or more already in the making, are the most wonderful and most thoroughly dramatic pictures that exhibitors and public alike ever had the opportunity to see.

The English language is "worked to death" to cover up the deficiencies of hundreds of features produced by unimaginative or thoughtless directors.

We shall impose no additional strain upon it.

But---

WE WARN THE EXHIBITORS OF AMERICA, as impressively as the language permits us to do, that the coming year of 1916 cannot possibly bring a full measure of prosperity to any exhibitor unless he makes *prompt* and *early* arrangements to show his patrons the remarkable five-reel weekly features by the William Fox organization.

FOX FILM CORPORATION

130 West 46th Street, New York City

THE NUDE IN PICTURES.

BY HARRY R. RAVER,
Pres. Raver Film Corporation.

Can the nude woman in motion pictures be accepted and understood by the masses as educational or artistic?

Will the nude depicted in this same manner be accepted as education and art by the classes?

Someone has recently so advised the trade, and it must be surmised that the statement was made in good faith and with the purest motive. No little discussion has followed the bold announcement, and the question arises; can a woman's nakedness glorify the motion picture in the minds of its clientele?

Admitting that art and education are splendid things to foster, does it continue to be art and education in any atmosphere it might be presented? That this problem concerns the future welfare of the fifth industry in the United States there is no doubt, and there should be room for a public expression on the subject.

Assuming that nude models are used by artists and sculptors to create masterpieces, can we, by any stretch of the imagination, allow these same nude women the freedom of the public on the motion picture screen? The argument might be advanced that these same people can visit the art galleries or the public places where the nude is depicted. It must be remembered, however, that on such occasions the subject is approached in a different mental condition. It is dressed in the form of art and not in the guise of amusement. Its sole purpose is to educate and not to amuse.

The studio of the artist offers no open door to the curious throng, and his finished painting, though it be a reproduction of the original model in form and color, is still cold and motionless, and is gazed upon and admired with reverence and serious thought by mature minds, principally in the art gallery or home of wealth. The immature and untrained have been educated to regard the nude with shame and secrecy, and when it confronts them their attention is concentated upon the fobidden.

The artist's model used in a motion picture brings about a vastly different result. Instead of the idealized form created by the artist, we find the naked figure stalking about through scene after scene before the eyes of a mixed and motely audience, ninety per cent. of whom owe their visit to curiosity mingled with love for the suggestive and sensational. Mothers and fathers may safely witness nakedness in motion pictures, but it does not follow they will sanction this form of entertainment for the immature and impressionable minds of the children who will look upon the nude form in lifelike motion, as though it were really passing in their midst and not in the sense of viewing a work of art.

Censorship, the bugaboo of the film man, finds the nude in pictures a fine subject on which to base its vaporings. And while the avowed mission of the censor is to keep the minds of children free from impure suggestiveness, the alarming recurrence of woman's nakedness on the screen will doubtless increase the aggressiveness of censorship attacks.

The industry has suffered from censorship; of that fact there is no doubt, and it is believed by many that certain classes of films have been the cause. For a while the underworld was commercialized on the screen in a series of "White Slave" pictures, highly exaggerated. Then there came another cycle of super-sensational productions depicting the animal in woman—the vampire, the worst of her sex. A certain daughter of the briny deep started the ball rolling in the train of nudes, and producers have sought to outdo one another in exposing to the mob the alluring charms of the unadorned feminine ever since, each one growing more bold, until now we are face to face with "the real thing" in the name of "education and art."

It is not the public's expectation to see art or to be educated where they have been accustomed to being amused and entertained. Neither are they lead to believe it is art or education. If thy have been accustomed to art it is not readily recognised by them in the guise of a story dressed in the same manner their amusement has been clothed.

True, there is a certain class who crave the suggestive, the sensational, the meretricious, but the great masses who daily support the picture prefer the clean, wholesome story portrayed by characters they know and understand; life as the greatest number know it, and not the unnatural.

This has been proved by the history of the theatre, in which the vast majority of plays famous for their long life and popularity were built around clean and wholesome themes teaching a strong moral. The suggestive and highly sensational play was never popular for long, except in rare cases. Such old favorites as "'Way Down East," "Arizona," "Old Homestead," "The Harvest Moon," "East Lynn," "The Witching Hour," "Ben-Hur," "As a Man Thinks," "Alabama," "The Little Minister," "The Parish Priest," "The Ranger," "The Christian," "The Hoosier Doctor," "The Cotton King," "The Embassy Ball," "Oliver Goldsmith," and many others lived and prospered because they did not portray the unnatural.

Some one in authority has said: "Where are the grand old plays we used to know? Why has the motion picture made such inroads in the business of the theatre?" A serious minded layman has replied: "Capitalizing personality and catering to the morbid, the sensation-loving, together with moulding public opinion in advance of a play through the over effusiveness of the press agent, have disgusted the public to a great extent."

Might not the picture producer take warning lest he offend the great American public, through his blind lustfulness and greed, and ultimately witness the decay of a mighty institution whose power for good is inestimable. He degrades not only his trade mark but the motion picture business as an industry. His policy in no manner can be construed as constructive, nor can he offer the excuse of realism as a reason. The avenue of possibilities for the motion picture maker is altogether too

The Factory with a QUALITY REPUTATION

COMMERCIAL MOTION PICTURES CO.

Cliffside 333. GRANTWOOD, N. J.

1907-1915.

PRODUCING MOTION PICTURES THEN AND NOW.

BY DAVID HORSLEY.

[PRODUCER OF CUB COMEDIES, CENTAUR STAR FEATURES AND DAVID HORSLEY MASTERPICTURES, RELEASED THROUGH THE MUTUAL OFFICES.]

Fall into a chat with any person who was in the motion picture producing business in what is commonly termed the "infant" stage, and he will frequently refer to the "good old days." Just why this reference should be deemed applicable is, to my mind, hard to fathom, for there never was another business with such nerve and brain racking tendencies so far as I have been able to discover.

DAVID HORSLEY.

My early experiences as a motion picture producer were fraught with trying circumstances. So were those of my associates in the game. We had trouble, trouble, trouble. Yet some people say those were the good old days!

When I decided to enter the business one of my first steps was to attempt to get a camera. I soon found this was impossible, so I determined to make a camera of my own. Though I had only a vague conception of a camera's mechanical construction I knew the principles involved. With this knowledge as a basis, and with such tools as I could collect I set to work, and in the space of two weeks' time completed what I found answered the purpose.

I well remember the first trial of the contrivance. Several of my friends were grouped about me as I ground through the first piece of negative, and when it came from the developing room (save the mark!) they could hardly suppress their excitement. The instrument worked! We had a camera!

Next we made arrangements to put on our first picture. Everybody about the place had to lend a hand—acting, scene painting, stage carpentry, writing scenarios, getting "props" together and directing. Our studio was a platform in the rear of a ramshackle building. I think it was the first "outdoor" studio in existence.

Our leading man was Milton H. Fahrney, now director of my Cub Comedies; Joseph A. Golden was director. In the company were Al. E. Christie, Francis Ford and Harry Edwards. I was camera man, and in charge of the dark room.

Soon we found our quarters a little too cramped so we moved our "studio" to a small back yard in New York City. The yard was in the rear of a big tenement house, on one of the upper floors of which lived a washerwoman. She used to dry clothes on an aerial pulley line which ran directly over our little studio, and when the wind blew the clothes danced fantastically. The dancing shadows were bad enough, but quite often some articles would drop from the clothes line and come fluttering down in the middle of an important scene. This made it necessary to take the scene all over again at considerable trouble.

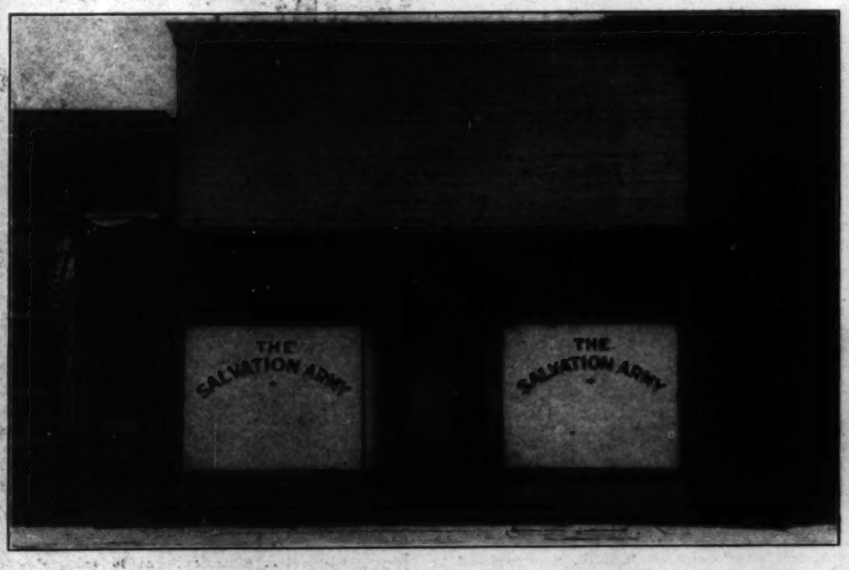
To avoid this I paid the woman fifty cents to keep the wash off the line when a scene was being taken. The plan worked all right until one fine day when hold-up tactics were adopted. We were taking some scenes on a sunny Sunday morning. The washerlady noticed it and hung out her clothes on the line quite needlessly. Then she doubled her price because it was Sunday, and charged a dollar for taking in the clothes. That was too much. So I stretched some muslin over the scene. The cloth caught the shadows from the flapping clothes and prevented them from falling into the picture. Also it gave a soft, diffused light and killed the shadows. The doing away with the shadows proved the most important part. The cloth was our light diffuser.

A thorn in our side in the early days was the extra people. Now we think nothing of engaging them by the hundreds, but then we used every trick possible to keep down the number. I remember the time we staged a Civil War drama with about twenty extras. First we showed the Union soldiers charging fast. When the last two men of the twenty were almost out of the lines they stopped short. We then stopped the camera and waited until the others got back to the starting place and charged again. By repeating this about five times a Union army of a hundred soldiers showed on the screen. After having played Union soldiers the extras then went back to the studio, donned Confederate uniform, and went through the manœuvres of Union opponents.

Nowadays we do things in a different way. We have big studios, equippped with every contrivance for the best results in picture making. My plant in Los Angeles covers five acres of ground, and has every up to the minute bit of equipment that is to be had. My Bayonne plant, considered one of the biggest in the East, also is the latest word in studio construction. The matter of extras is a secondary item.

All of these improvements in working tools we reflected in the finished pictures shown on the screen to-day. The difference between pictures of eight years ago and those of to-day may be likened to the difference between night and day. And the same may be said of the ways of the producers in the corresponding times.

1907 may be recorded by some as the "good old days," but for my part I would rather apply the term to the present day.



This building was utilized several years ago for the purposes of motion picture manufacture by David Horsley, one of the genuine pioneers of the industry. It was here that Horsley turned out his initial "production." ETA

PERSONAL PARAGRAPHS ABOUT PICTURE PLAYERS.

BY LEN.

CARYL S. FLEMING, formerly assistant chief director of the Dra-Ko Film Co., Inc., wishes to announce that he is in no way related or connected with any other person of a similar name now engaged in the motion picture or theatrical business in the East.

Henceforth he wishes to be known by his friends and business acquaintances as C. Stacy Fleming. He does this in order to obviate any further confusion which might be caused by the peculiar similarity in names.

"THE KEY TO A FORTUNE," number six of the "Ventures of Marguerite" series, released on Dec. 3, shows Billy Sherwood, the juvenile lead, playing the part of the "villun." This was Billy's first heavy, and from the treatment he received in this one he hopes it will be the last.

MAMIE CONWAY (Mrs. Geo. D. Melville), very well known some years back as leading lady with "Babes in the Woods," "Twelve Temptations," and the famous Salvini, was stricken with heart trouble Tuesday, Dec. 14, while on the way to the theatre, and died a short time later at the Polyclinic Hospital.

Miss Conway, in private life was the wife of Geo. D. Melville, formerly equestrian director of the Hippodrome, and the daughter of Lizzie Conway, lately of the Belasco forces, and the mother of Geo. Miller, who looks after city publicity for Pathe.

IN A RECENT raid on London by a Zeppelin fleet, the Gayety Theatre suffered a disaster which indicates the dangers to which theatregoers there are subjected nightly. The call-boy had just sung out his "fifteen minutes," when a terrific explosion occurred, which completely demolished part of the building.

James Blakely, the comedian, in "To-night's the Night," which was appearing at the Gayety Theatre at the time, was talking with the boy when he was smashed into a pulp. A pandemonium prevailed, and many, including Mr. Blakely, were carried out of the building unconscious. The shock prostrated the comedian, and in two weeks he died from a nervous breakdown.

The above information is obtained through a letter received by Hattie Williams, the new Oliver Morosco motion picture star, from her brother, John D. Williams. Miss Williams, who is well known as a star of the speaking stage, is about to appear on the screen at Mr. Morosco's Los Angeles studios.

ROBERT B. MANTELL, who, with Genevieve Hamper, is starring in Fox feature productions, became interested in the question of whether Shakespeare on the film would be acceptable to exhibitors and their patrons. A nation wide poll resulted in one hundred and two replies, with seventy-one against and only thirty-one for the Bard of Avon, and of the long list of Shakespearean plays submitted, only two, "Othello" and "Macbeth," were favored.

DIRECTOR FREDERICK THOMPSON, who is producing a feature for William Fox, in which there is a decided French atmosphere, dismantled the library of the chateau of a noted French baron in order to obtain the proper realism as a background for a number of dramatic situations. Everything except the four walls, including tapestries, paintings, statuary, bronzes, rugs and furniture, even to the book-cases that include a library of some hundreds of interesting volumes embracing innumerable subjects, were crated and shipped from France in order to lend the correct atmosphere.

TOM TERRISS, the English actor-manager, who has recently forsaken the stage for motion pictures, and is at the head of his own producing film company in New York, is negotiating with Mrs. Langtry, now playing in vaudeville, to become a screen star under his management.

The inducements offered are large and "the Jersey Lily" is an old friend of Mr. Terriss' family, which is as well known theatrically in England as the Drews or the Barrymores in this country. Mrs. Langtry was an old professional friend of Mr. Terriss' father, the late Will Terriss, who was a popular idol in London up to the time of his tragic death, and of his sister, Ellaline Terriss, and her husband, Seymour Hicks.

For the first film feature starring Mrs. Langtry, if the present negotiations are successful, Mr. Terriss has in mind a new comedy drama, written by himself when he first learned that she was on her way to this country. He was Mrs. Langtry's leading man when she opened her own house, the Imperial Theatre, in London.

REGINA BADET, the emotional actress, who assumes the role of "Sadunah the Dancer," in "No Greater Love," released Jan. 10, is considered in France the logical successor to Sarah Bernhardt. In "No Greater Love," Miss Badet has numerous opportunities to display her wonderful talents, and in many of the scenes her acting is said to be a screen revelation.

"No Greater Love," it is confidently asserted, will prove the very last word in motion picture productions. Beautiful scenic investiture, an all-star cast, and an unusually strong story combine to make a most excellent offering. Climax follows climax, and in the end a man and woman plunge from a precipice into the waters of "Devil's Pool," hundreds of feet below.

DUSTIN FARNUM, the Pallas-Paramount star, recently passed through the first serious illness he has ever experienced. For five days he was confined to his bed in his home in Los Angeles with malignant tonsilitis, and for that many days not a morsel of food passed his lips. His throat was so swollen and raw that he could not even swallow water or take soup or any liquid nourishment. When he left his bed, which was against the orders of the attending physician, he was weak and could hardly walk about at the Pallas pictures studio even with the aid of a cane. However, he is recovering rapidly and will be back before the camera soon.

Mr. Farnum lost thirty pounds through his illness, and that effect was all the pleasure he derived from his siege except for the kindness of friends, who were very attentive.

"I am nearly back to those happy juvenile days," he said at the studio on his first visit, as he folded his coat around him to show his slender figure and how amply the garment fit him. "If you have some nice juvenile part you would like played by a young fellow just hand it over before that weight comes back."

Mr. Farnum was expected to make the trip with others to a ranche of 289,000 acres near San Diego, where 50,000 head of cattle roam, for the filming of scenes in "Ben Blair," the latest Farnum-Pallas pictures production. The others had departed, and Mr. Farnum was to follow immediately, but he was attacked so suddenly that even while he was planning to leave he was forced to take to his bed. Consequently, the scenes were held up for several days.

CHARLES HORAN, the director, has been singularly lucky in having good weather until making the last scene in "The Rose of the Alley," the last picture he directed. Mr. Horan had made more than 250 scenes for this five part feature, and there remained a single exterior to complete the picture.

It was a simple bit of work, but, nevertheless vital and important for the continuity of the story. He had called the performers for nine o'clock for the final work, but he awakened that morning to find New York in the grip of its first fierce storm of the Winter. For two days Mr. Horan waited, with his company, but the inclement weather continued.

Rather than hold the company longer and delay a new production scheduled for Mr. Horan, Max Kargrer, general manager of the Rolfe forces, sent the director and group of players to Washington, D. C., in a special car, where the final scene was made. Mary Miles Minter is starred in "Rose of the Alley," and Thomas J. Carrigan is her leading man.

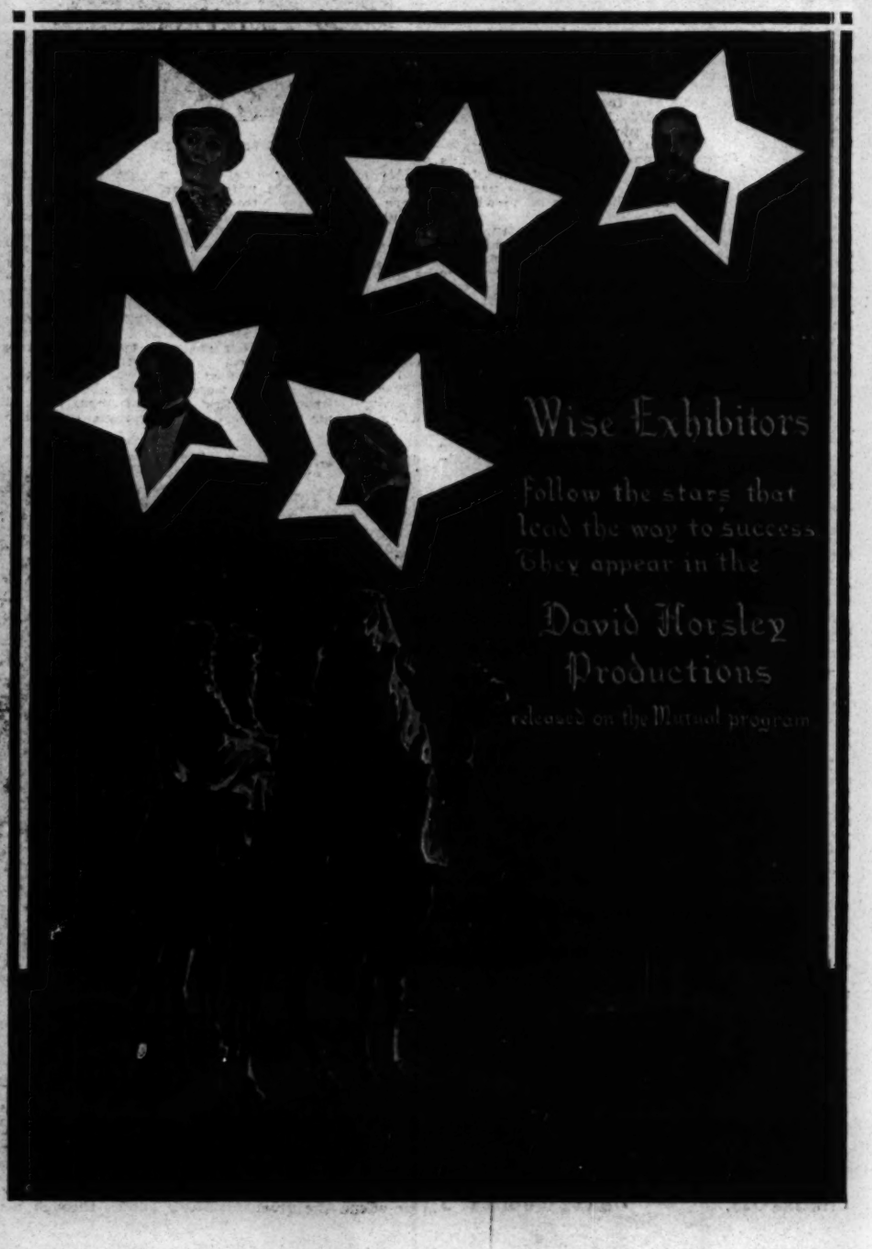
THEN AND NOW.

(Continued from page 29.)

wide to take the by-paths of salaciousness and lasciviousness around which to build his motion picture plays.

The love of the suggestive hardly permits the action intended to be carried to the mental vision of the beholder, but arouses libidinous thoughts. For the welfare of the business the result produced in the mind of the beholder must be given serious consideration. While some might love to revel in conjured lasciviousness, their better nature and those to whom they impart their interpretations will rebel. They have not recognized art out of its climate. The law of usage has taught them that this is their form of entertainment.

(In answering ads. please mention CLIPPER.)



FEATURE FILM DIRECTORY.

EQUITABLE FEATURES.

"THE BLUDGEON" (Equitable) *Star* KATHRYN OSTERMAN, Five Reels, Oct. 18.
"DIVORCED" (Triumph) *Star* HILDA SPONG, Five Reels, Oct. 25.
"THE BETTER WOMAN" (Triumph) *Star* LEONORE ULRICH, Five Reels, Nov. 1.
"SHOULD A WIFE FORGIVE" (Equitable) *Star* LILLIAN LORRAINE, Five Reels, Nov. 8.
"THE COWARDLY WAY" (Equitable) *Star* FLORENCE REED, Five Reels, Nov. 15.
"A DAUGHTER OF THE SEA" (Equitable) *Star* MURIEL OSTRICH, Five Reels, Nov. 22.
"NOT GUILTY" (Triumph) *Star* CYRIL SCOTT, Five Reels, Nov. 29.
"THE WARNING" (Triumph) *Star* HENRY KOLKER, Five Reels, Dec. 6.
"CREEPING TIDES" (Equitable) *Star* ALEXANDRA CARLISLE, Five Reels, Dec. 13.
"THE DRAGON" (Equitable) *Star* MARGUERITE FISCHER, Five Reels, Dec. 20.
"THE LABYRINTH" (Equitable) *Star* GAIL KANE, Five Reels, Dec. 27.
"IDOLS" (Equitable) *Star* KATHERINE KAELRED, Five Reels, Jan. 3.

WORLD FILM.

"THE FAMILY CUPBOARD" (Brady) *Star* HOLBROOK BLINN, Five Reels, Oct. 11.
"THE HEART OF THE BLUE RIDGE" (Shubert) *Star* CLARA KIMBALL YOUNG, Five Reels, Oct. 18.
"SALVATION NELL" (California) *Star* BEATRICE MICHELENA, Five Reels, Oct. 25.
"BOUGHT" (Shubert) *Stars* FRED'K LEWIS and ETHEL TERRY, Five Reels, Nov. 1.
"BUTTERFLY ON THE WHEEL," *Stars* HOLBROOK BLINN and VIVIAN MARTIN, Five Reels, Nov. 15.
"THE CODE OF THE MOUNTAINS," *star* MOLLIE KING, Five Reels, Nov. 22.
"THE SINS OF SOCIETY," *Star* ROBT. WARWICK, Five Reels, Nov. 29.
"A MODERN CAMILLE," *Star* CLARA KIMBALL YOUNG, Five Reels, Dec. 6.
"THE GRAY MASK," *Star* EDWIN ARDEN, Five Reels, Dec. 13.
"OVER NIGHT" (Brady) *Star* VIVIAN MARTIN, Five Reels, Dec. 20.
"THE RACK" (Brady) *Star* ALICE BRADY, Five Reels, Dec. 27.
"THE LITTLE CHURCH AROUND THE CORNER" (Blaney) *Star* EMILIE POLINI, Five Reels, Jan. 3.

PARAMOUNT.

"BLACKBIRDS" (Lasky) *Star* LAURA HOPE CREWS, Five Reels, Oct. 14.
"THE CHORUS LADY" (Lasky) *All Star Cast*, Five Reels, Oct. 18.
"THE SECRET SIN" (Lasky) *Star* BLANCHE SWEET, Five Reels, Oct. 21.
"THE YANKEE GIRL" (Morosco) *Star* BLANCHE RING, Five Reels, Oct. 25.
"THE MASQUERADER" (Famous Players) *Star* HAZEL DAWN, Five Reels, Oct. 28.
"CARMEN" (Lasky) *Star* GERALDINE FARRAR, Eight Reels, Nov. 1.
"STILL WATERS" (Famous Players) *Star* MARGUERITE CLARK, Five Reels, Nov. 4.
"MADAME BUTTERFLY" (Famous Players) *Star* MARY PICKFORD, Six Reels, Nov. 8.
"BELLA DONNA" (Famous Players) *Star* PAULINE FREDERICKS, Five Reels, Nov. 15.
"MUMMY AND THE HUMMING BIRD" (Famous Players) *Star* CHAS. CHERRY, Five Reels, Nov. 18.
"CHIMMIE FADDEN OUT WEST" (Lasky) *Star* VICTOR MOORE, Five Reels, Nov. 22.
"GENTLEMAN FROM INDIANA" (Pallas) *Star* DUSTIN FARNUM, Five Reels, Nov. 25.
"PRINCE AND THE PAUPER" (Famous Players) *Star* MARGUERITE CLARK, Six Reels, Nov. 29.
"MR. GREX OF MONTE CARLO" (Lasky) *Star* THEODORE ROBERTS, Five Reels, Dec. 2.
"JANE" (Morosco) *Stars* CHARLOTTE GREENWOOD and SYDNEY GRANT, Five Reels Dec 6.
"THE UNKNOWN" (Lasky) *Star* LOU TELLEGEN, Five Reels, Dec. 9.
"THE CHEAT" (Lasky) *Star* FANNY WARD, Five Reels, Dec. 13.
"THE REFORM CANDIDATE" (Pallas) *Star* MACLYN ARBUCKLE, Five Reels, Dec. 16.
"THE FOUNDLING" (Famous Players) *Star* MARY PICKFORD, Five Reels, Dec. 20.
"THE RED WIDOW" (Famous Players) *Star* JOHN BARRYMORE, Five Reels, Dec. 23.
"THE IMMIGRANT" (Lasky) *Star* VALESKA SURATT, Dec. 27.
"THE OLD HOMESTEAD" (Famous Players) *All Star Cast*, Five Reels, Dec. 30.

METRO.

"DESTINY; OR, THE SOUL OF A WOMAN" (Rolfe) *Star* EMILY STEVENS, Six Reels, Sept. 6.
"THE SILENT VOICE" (Quality) *Star*, FRANCIS X. BUSHMAN, Five Reels, Sept. 13.
"THE BETTER MAN" (Rolfe) *Stars* HENRY KOLKER *and* RENEE KELLY, Five Reels, Sept. 20.
"AN ENEMY TO SOCIETY" (Columbia) *Stars* HAMILTON REVELLE and LOIS MEREDITH, Five Reels, Sept. 27.
"SONGS OF THE WAGE SLAVE" (Pop. Players) *Star* EDMUND BREESE, Five Reels, Oct. 4.
"EMMY OF STORK'S NEST" (Columbia) *Star* MARY MILES MINTER, Five Reels, Oct. 11.
"THE FINAL JUDGMENT" (B. A. Rolfe) *Star* ETHEL BARRYMORE, Five Reels, Oct. 18.
"MY MADONNA" (Pop. Players) *Star* MME. PETROVA, Five Reels, Oct. 25.
"TABLES TURNED" (B. A. Rolfe) *Star* EMMY WEHLEN, Five Reels, Nov. 1.
"PENNINGTON'S CHOICE" (Quality) *Star* FRANCIS X. BUSHMAN, Five Reels, Nov. 8.
"THE WOMAN PAYS" (B. A. Rolfe) *Star* VALLI VALLI, Five Reels, Nov. 15.
"ONE MILLION DOLLARS" (B. A. Rolfe) *Star* WILLIAM FAVERSHAM, Nov. 22.

V. L. S. E.

"THE GREAT RUBY" (Lubin) *Stars* OCTAVIA HANDWORTH and BEATRICE MORGAN, Five Reels, Sept 10.
"THE MAN TRAIL" (Essanay) *Star* RICHARD C. TRAVERS, Six Reels, Sept. 13.
"THE CIRCULAR STAIRCASE" (Selig) *Stars* EUGENIE BESSERER and GUY OLIVER, Five Reels, Sept. 20.
"PLAYING DEAD" (Vitagraph) *Stars* MR. and MRS. SIDNEY DREW, Five Reels, Sept. 20.
"TILLIE'S TOMATO SURPRISE" (Lubin) *Star* MARIE DRESSLER, Six Reels, Sept. 20.
"THE DUST OF EGYPT" (Vitagraph) *Star* EDITH STOREY, Five Reels, Oct. 4.
"THE VALLEY OF LOST HOPE" (Lubin) *Star* ROMAINE FIELDING, Five Reels, Oct. 11.
"IN THE PALACE OF THE KING" (Essanay) *Star* RICHARD C. TRAVERS, Five Reels, Oct. 11.
"A BLACK SHEEP" (Selig) *Star* OTIS HARLAN, Five Reels, Oct. 18.
"THE MAN WHO COULDN'T BEAT GOD" (Vitagraph) *Star* MAURICE COSTELLO, Five Reels, Oct. 18.
"THE RIGHTS OF MAN" (Lubin) *Star* RICHARD BUHLER, Five Reels, Oct. 25.
"THE TURN OF THE ROAD" (Vitagraph) *Star* JOSEPH KILGOUR, Five Reels, Nov. 1.
"THE RAVEN" (Essanay) *Star* HENRY WALTHALL, Five Reels, Nov. 8.
"SWEET ALYSSUM" (Selig) *Star* TYRONE POWER, Five Reels, Nov. 15.
"HEIGHTS OF HAZARD" (Vitagraph) *Star* CHAS. RICHMAN, Five Reels, Nov. 15.
"THE CAVE MAN" (Vitagraph) *Star* ROBERT EDESON, Five Reels, Nov. 20.

KLEINE-EDISON.

"THE DANGER SIGNAL" (Kleine) *Star* ARTHUR HOOPS, Five Reels, Dec. 1.
"THE DESTROYING ANGEL" (Edison) *Star* MABEL TRUNNELLE, Five Reels, Dec. 8.

MUTUAL MASTERPIECES.

"MONSIEUR LECOCQ" (Thanhouser) *Stars* WM. MORRIS and FLORENCE LA BADIE, Four Reels, Aug. 26.
"INFATUATION (American) *Stars* HARRY POLLARD and MARGUERITE FISCHER, Four Reels, Sept. 2.
"THE WOLFMAN" (Reliance) *Stars* BILLIE WEST and RALPH LEWIS, Four Reels, Sept. 9.
"THE MAN FROM OREGON" (Mutual) *Stars* HOWARD HICKMAN and CLARA WILLIAMS, Five Reels, Sept. 16.
"THE HOUSE OF SCANDALS" (American) *Stars* HAROLD LOCKWOOD and MAY ALLISON, Four Reels.
"THE PRICE OF HER SILENCE" (Thanhouser) *Star* FLO LA BADIE, Four Reels.
"BRED IN THE BONE" (Reliance) *Star* LILLIAN GISH, Four Reels.
"THE BRINK" (Mutual) *Stars* FOREST WINANT and RHEA MITCHEL.
"THE MIRACLE OF LIFE" (American) *Star* MARGUERITE FISCHER.
"THE WIFE" (Thanhouser) *Star* GERALDINE O'BRIEN, Four Reels.
"THE SEVENTH NOON" (Mutual) *Star* ERNEST GLENDINNING, Five Reels.
"THE END OF THE ROAD" (American) *Stars* HAROLD LOCKWOOD and MAY ALLISON, Five Reels.
"INSPIRATION" (Thanhouser) *Star* AUDREY MUNSON, Four Reels.
"THE STRIFE ETERNAL" (Mutual) *Star* BLANCHE FORSYTHE, Five Reels.
"THE FORBIDDEN ADVENTURE" (Mutual) *Stars* LOUISE GLAUM and HERSHEL MAYALL, Five Reels.
"THE BUZZARD'S SHADOW" (American) *Stars* HAROLD LOCKWOOD and MAY ALLISON, Five Reels.
"THE MILL ON THE FLOSS" (Thanhouser) *Star* MIGNON ANDERSON, Five Reels.
"THE PAINTED SOUL" (Mutual) *Star* BESSIE BERESCALE, Five Reels.

LOS ANGELES SCENE OF AMERICAN PASSION PLAY PAGEANT.

LOS ANGELES is more and more forging to the front as a centre of the dramatic art in its diversified forms. It is allying itself to originality and, having its power in this direction, is aiming to give first presentations of plays and pictures, which are destined to make a mark in the world of letters as well as in dramatic centres.

Oliver Morosco has appointed Los Angeles to be the trial horse for his ventures; the more important pictures have their baptism of criticism in the City orf Angels; the "Mission" and other similar plays and pageants have been created, and more than one opera has seen the light of day in Los Angeles.

Comes "A Story of the Nativity," by Susanne Clayton Ott, which is to be presented without fee to the people of the Southern California City on Christmas Eve, at Exposition Park, and on Christmas night at the old Normal School grounds. It is a Passion Play, similar in some respects to that given and immortalized by the players of Oberammergau, the players who are now on the firing line and who may never play the sacred drama again.

It is no ordinary pageant gotten up for the gratification of amateur artists. It has its inception with the League of Cities, and is being rehearsed and arranged by a devoted number of women, assisted by the best talent obtainable among the musical, literary and dramatic giants of Los Angeles. It is a play-pageant which will be repeated and copied, and which is destined to take its place among the notable productions of the passing year.

Mrs. Lillian Burkhart Goldsmith is at the directing end of the undertaking; special music has been written by Frank Colby and Frieda Peycke; the musical directors are Adolf Tandler, Joseph Dupuy and Carl Bronson. The costuming and color schemes are in the hands of the artist, Arri Rottman.

The well known actress, Sarah Truax, will create the role of Mary, the Mother of Jesus. She is whole-heartedly interested in the production of this play, and who is giving all the assistance she can from the bedside of her sick mother in the hospital. Miss Truax feels that the production is sufficient "to the growth and aspiration of dramatic art, not only in Los Angeles, but America," as pointed out by the celebrated dramatic critic, Henry Christeen Warnack.

Miss Truax has found the details most sympathetic in her present trial. She feels that the play is destined to create a great deal of good, and she hopes to see it become a permanent institution in several of the larger cities.

The leading semi-professional actors and artists of the city have fallen into line, and are promising dignified and artistic performances of their several roles.

The play is arousing more than ordinary interest, and its production is marked by the greatest reverence and earnestness.

TWO OF the leading comedians of the Keystone who are always in a more or less mischievous mood and whose stories are famous from Coast to Coast, have recently assumed an attitude of submissiveness and docility which is entirely out of keeping with their ordinary daily existence. Instead of making everyone from Mabel Normand down to the humblest Keystone cop the butt of their deviltry, they are now seen peering inquisitively around corners, sneaking quietly to their dressing rooms meekly waiting for their call.

The two bad boys are Charlie Murray and Fred Mace, and their unusual good behavio is occasioned by the presence of their respective fathers, who are also "actin' up" before the camera at the studio. Mr. Murray Sr. and Mr. Mace Sr. are appearing in a jury scene with Sam Bernard in "The Great Pearl Tangle," a future Triangle-Keystone release, and spend their spare time keeping a watchful eye on their progeny and seeing that the family name is protected.

The old gentlemen do not hesitate to recall the days when a spared rod meant a spoiled child, and still insist that Charlie and Fred were never punished unless there was good and sufficient cause.

DAINTY VIVIAN MARTIN, the well known actress, has joined the William Fox forces and is working in a picturization of a noted stage play under the direction of Jack Adolphi. Miss Martin will be seen in the character of a slavey, a part that might have been written especially for her.

PLANS ARE BEING COMPLETED at the Chicago offices, of the Selig Polyscope Company, for the release, early in the new year of the stirring dramatic spectacle, "The Ne'er-Do-Well." This production, which will be released approximately in ten reels, is expected to prove a worthy successor to "The Spoilers."

Both stories were written by Rex Beach, and both were filmed by the Selig Polyscope Company. William N. Selig, president of the Selig Company, escorted a company of players to the Panama Canal Zone, where scenes essential to the production of "The Ne'er-Do-Well" were filmed. The company included Kathlyn Williams, Wheeler Oakman and others. "The Ne'er-Do-Well," is considered by many as the best story ever written by Rex Beach.

Colin Campbell, who directed the production of "The Spoilers," also produced "The Ne'er-Do-Well," and many of the Selig star players, who added to the realism of "The Spoilers," take prominent character roles in "The Ne'er-Do-Well."

HE WOULD BE A PRESS AGENT.

HOW HE AVOIDED THE COAL MINES AND LUMBER CAMPS AND SOUGHT AN EASY JOB.

A TRUE STORY IN SEVERAL REELS.
BY HARRY L. REICHENBACH.

Harold was ambitious. He was a philosopher. He was the author of a book of poems which his sister used to read to the poor boob who brought her the box of Huyler's every Thursday eve.

Harold thought that the life of man was composed of three periods:

Period One—When he spoke of his wonderful future.

Period Two—When he told everybody how nicely he was getting along.

Period Three—When he sat around telling of the money he had gone through.

Harold was the brightest boy in his home town. He was said to possess the greatest mind, most far-reaching intelligence of any young man in the place; in fact, was so bright his chance of ever becoming Censor of Films was nil.

Harold subscribed for several theatrical journals and therein read of the great doings of the press agents—and then and there was born an ambition.

He Would Be A Press Agent!

At the age of twenty, Harold left Frostville for Chicago, where theatres thrived and "movies" were edited. He presented himself at the offices of the Notorious Producing Company, and through the influence of a friend was placed in the press department as circularising clerk. His duties were to address envelopes and fold the circular letters the regular press agent mimeographed.

Two days after he began work he started in finding fault with the regular press man. His copy was rotten, his style bad, his rhetoric ungrammatical, and his advertisements lacking punch.

"Oh! If I ever get a crack at that job," he mumbled to himself one day.

The chance was to come, but Harold had no way of looking into the future, especially in clouded Chicago.

Hiky Blytz, the regular press man, was ill, and Harold was told to write the regular Sunday notices for the two Loop houses. Harold wrote off a stick of snappy material, in which he told of the excellent bill at the Bijou and Garden, which was run without a cut, by each of the big dailies—but in his anxiety to make good his first assignment he forgot to mention the names of the theatres.

However, mistakes will happen, and Harold was called into the "big chief's" office to explain—which he did—to his own satisfaction. Things went well with Harold and he soon branched out. He grabbed himself an outside account, and began getting little notes in the papers about Sarah Doolittle, the equilibristic dancer. For this he received seven iron men a week, which added to the fifteen he was getting from the Notorious Company, gave him enough to look ahead to the usual little rose covered cottage spoken of in so many of Laura Lean Jibb's dramas.

The end of the first six months found Harold uneasy. Blytz was old fashioned in his ways, never deviated one iota from a given method, and Harold thought he could locate something better in the East—so hied himself to New York, where the city editor sits all day with a huge pipe in his mouth, reading weekly press sheets and rewriting the press agent's copy.

Solomon Politsky, the great vaudeville magnate of New England, was the most susceptible, and Harold soon landed a berth with that eminent purveyor of the several times per diem. Solomon was, at that particular time, offering high class stock companies in his regular vaudeville houses, and confessed to Harold that things were bad at Bridgetown.

Bridgetown is the toughest show town in the world. Barnum lived there, but seldom played the place—except in Winter quarters—but always drew a crowd to watch the unloading.

Harold had a long talk with Solomon and decided that he would take the place. That is, he decided he would try the position and see if he could handle it.

His arrival at the Plaza afforded him no amusement.

Other press agents had come and gone, and business went right along minding its own business. However, Harold began working at once.

He stole the leading man's picture out of the theatre lobby, offered a reward for it, then found it in a seminary just outside of the city limits. His story went over with a bang. The papers elaborated upon it. *The Telegraph* said that the young ladies of the seminary had mounted the picture on a throne, and nightly, before retiring, had worshipped the handsome stock star. The other papers picked it up, and the story was front page for several days, and Solomon wrote Harold a personal letter in which he was assured of a good long season.

The faculty of the seminary, however, took a different view of the matter and put a ban on the theatre, with the result that one hundred Saturday afternoon subscribers canceled, and the house lost several hundred patrons. Harold received another letter from Solomon, this time telling him to be more circumspect in the future.

"The Wife Tamers" was booked for Bridgetown, and Harold, in order to attract attention to the coming bill, hitched a beautiful woman to a small carriage, placed a brute of a man within, and had the affair driven about the street, the brute of a man all the while wielding the whip threateningly at the struggling woman. The stunt went over good, and Politsky paid Harold a personal visit. On Wednesday, however, a horse became frightened at the strange equippage and ran away, injuring an old lady, smashing a plate glass window and breaking its own trembling foreleg—and Solomon again cautioned Harold against taking too many chances.

"A Butterfly on the Wheel," with its sensational divorce story, was announced for the Plaza for Dec. 15 and week, matinee daily, of course, and Harold conceived of getting out a special paper for the affair. All during the week he ran three inch displays in the local dailies, calling attention to the fact that on Saturday night next the first issue of the *Evening Star* would be on the streets at eight o'clock, that it would contain full details of one of the most sensational divorce cases ever recorded in Fairfield County, and telling a few truths about the political candidates. Election was but a week off. The stuff went over big. One candidate for mayor got out of his sick bed and waited for the paper, in order to answer any criticisms in *The Sunday Post*. The paper came out, and ten thousand waiting people eagerly bought the poorly printed sheet, the headlines of which read:

PEGGY SAYS SHE IS A BUTTERFLY ON WHEEL.

WAS NOT IN HIS ROOM WHEN HUSBAND ARRIVED

The public took the hoax in good mind, and the line-up at the Plaza box office easily offset the money spent. BUT *The Sunday Herald*, which was against anything and everything modern, came out and roasted the enterprise, with the result that Solomon again took a spare moment from his busy existence to reprimand the hustling press agent.

Harold was nothing daunted. When Harry Thaw escaped from Matteawan he sent out a fake wire to Evelyn Nesbit, at Hammerstein's, New York, imploring her to meet him at the Plaza the following night, and signed the message H. K. T. The New York papers fell for the story, Bridgetown papers played it up on the front page, and again Harold was the white haired boy with Solomon, but lo: again there was a reaction. Married women wrote several letters to the papers, which appeared in the well and justly known forum, suggesting that the police watch the Plaza, as it was fast becoming a rendezvous for young couples. Solomon informed Harold that the last straw was almost broken.

Harold next engaged a prepossessing young lady to walk and ride about town, and advertised in *The Evening Blade* that anyone who approached the young lady and said "Are you the mysterious Miss Ticket, of the Plaza?" would, if he guessed the right young lady to approach, be presented with two tickets good for any performance during the week. The mysterious one was a HIT. The people all over town tried in every conceivable way to locate the mysterious stranger, who was, in reality, no stranger, but a local character. Solomon wrote a long letter of apology to Harold, and told him that he was sorry for the many calldowns he had administered, and that his salary would be five dollars more starting with the present week.

The following day the general manager of the circuit called upon Harold and intimated that, perhaps, maybe some day he would be sent to New York to conduct a general press bureau.

But again the inevitable. The mysterious one on her travels about and the consequent newspaper space, afforded the young bloods of the city an excellent opportunity to approach every young lady on the street, with the result that several fights and one near duel was provoked, and Solomon forgot all about his silver lined letter, and a week later Harold received his notice that the Plaza was to return to vaudeville and that his services would be dispensed with.

Harold had saved just enough money to get back to Frostville. Hard and close by was an abandoned coal mine which the local paper said was to be re-opened, and there, to this day, can be found the faithful Harold, now grown stooped and weak from lack of air and hard, grimy labor. He starts at five A. M. and digs coal until three in the afternoon, returns to his father's house, cuts wood, carries in the coal, brings the cow from the pasture a mile away, milks it, or her, as you will, then, after a hearty supper, takes a short sleep. Asked what his ambitions are in life, Harold tells the curious questioners that he seeks nothing but rest—rest at coal mining from his six weeks as a press agent.

YOUNG DREW COMES NATURALLY BY HIS TALENTS.

The descendant of a long line of men and women famous in the theatrical world, Sidney Rankin Drew, son of Sidney Drew, and nephew of John Drew, is upholding the family honor in a splendid capacity as a producer for the Vitagraph Company. Reared in the atmosphere of the stage, and well versed in all matters pertaining to that art, he is now considered one of the most capable directors of motion pictures in the country to-day. This is in spite of his extreme youth, for he is but twenty-four years of age.

Drew has just completed what he regards as a film masterpiece and a loving tribute to the memory of his dead mother. Mrs. Sidney Drew, who wrote under the name of George Cameron, dictated the Vitagraph Blue Ribbon feature, "Thou Art the Man" as she lay in bed, her life ebbing fast away. She never lived to know whether it would be produced. When the script came to the Vitagraph Company it seemed altogether fitting that the picture should be placed under the direction of her son for production.

Drew is a native of the Empire State, being born in New York City twenty-four years ago. He knows no occupation other than that of the stage. He was reared to it, and following his graduation from the Cutler School in New York, he assisted his father in vaudeville for a time, playing a minor roles at first, but showing that the heritage of acting had come to him in no small degree.

His first appearance on the stage was at the Plaza Theatre, then a first class vaudeville house under the management of Wm. Morris. After several years' experience on the vaudeville stage he played in a three act comedy named "Billy," written by his mother, Sidney Drew's "Still Voice" found young Drew in the cast in an important role. Following that, he played by himself and scored a country-wide success.

His advent in the field of motion pictures was due to the advice he received from Lionel Barrymore, and the possibilities were presented in so attractive a manner that Drew made an application to the Vitagraph Company. He made good as an actor, and showed such mastery of stage craft that some one reel dramas were given him to direct. He more than justified the confidence of the Vitagraph heads, and is now one of their foremost directors.

He considers his mother's picture, "Thou Art the Man" as his best effort, and it can be seen both from his acting and from his directing that his whole heart and soul were in his work. Up to that time his most important role was as the rich yacht owner in "The Island of Regeneration."

Drew is a prolific writer, and has sold many short plays and scenarios. A one act play, entitled "What the Moon Saw," was produced at the Vitagraph Theatre last year, and won favorable mention from the critics. He is unmarried, and says that he is heart free. His work at the Vitagraph Company is of such magnitude that it gives him little time to think of matrimony.

Jackie Saunders, the Balboa girl, is the first person who has ever succeeded in kissing herself on the lips. Of course, the feat was accomplished on the screen. Under the direction of Harry Harvey, Miss Saunders has been doing a picture in which there is considerable double exposure, as she plays a dual role. It is a very exacting task to time the work so that the lips on both sides of the picture meet at the same time. Many previous attempts have been made. But to Jackie Saunders goes the laurel for having accomplished it. Joseph Brotherton was the cameraman.

HARRY GETS A BOOST FROM AN UNKNOWN ADMIRER.

The "Listener" was one of a recent gathering where he heard the most unique tribute ever paid to a screen player. The man who was talking was the exact type of the successful business man—a live New Yorker.

"It's foolish," said he, "to suppose that women and children and girls of the foolish age constitute a picture audience. Your hard-headed man of business goes also, but he has, to some extent, to assume a somewhat tolerant, patronizing attitude. There are, and have been, several reasons for this, including the impossibility and inconsistency of so many 'dramas'—to use the word of the posters—Above all, what fills the ordinary business man with disgust is the average 'Hero.' The absurd grimacing and mincing steps of some of these wasp-waisted darlings, these curry-combed dandified deuces of the screen have often evoked expressions of sulphurous disgust from me and men like me.

"In this connection, however, it's pleasant to recall the enjoyment I experience in seeing at least one man act for the silent drama. I've only to see his name on a poster—and I know I can safely see that picture. If he plays the lead, I know I'll see a regular looking man, just an ordinary two-fisted, he-creature like myself, who is having some strange and enthralling adventures, and just because he looks like many of the men I know, the picture seems far more real.

"The man I mean is Harry Morey. He works in the Vitagraph pictures, and believe me, his work is a refreshing relief. His face has bumps on it—as a man's ought to have. Furthermore, Morey would never, never get by as a male clothes' model. But when it come to giving a close imitation of a real man, Harry Morey is pretty nearly in his own class—and I'm for him."

Both as criticism and as praise, the foregoing is entitled to thoughtful consideration. The Vitagraph "Listener" is glad to say that many people agree with this estimate of Mr. Morey.

Clifford Callis, an infant prodigy of the pictures, takes an important role in "Kiddus, Kidds, Kiddo" comedy, to be released Dec. 28. Clifford is barely over five years of age, but already he is looked upon as a full fledged screen actor. One of the proudest moments in his young life was experienced during the filming of "Kiddus, Kidds and Kiddo," when the young hopeful was allowed to "smoke" his daddy's old pipe and wear his daddy's glasses.

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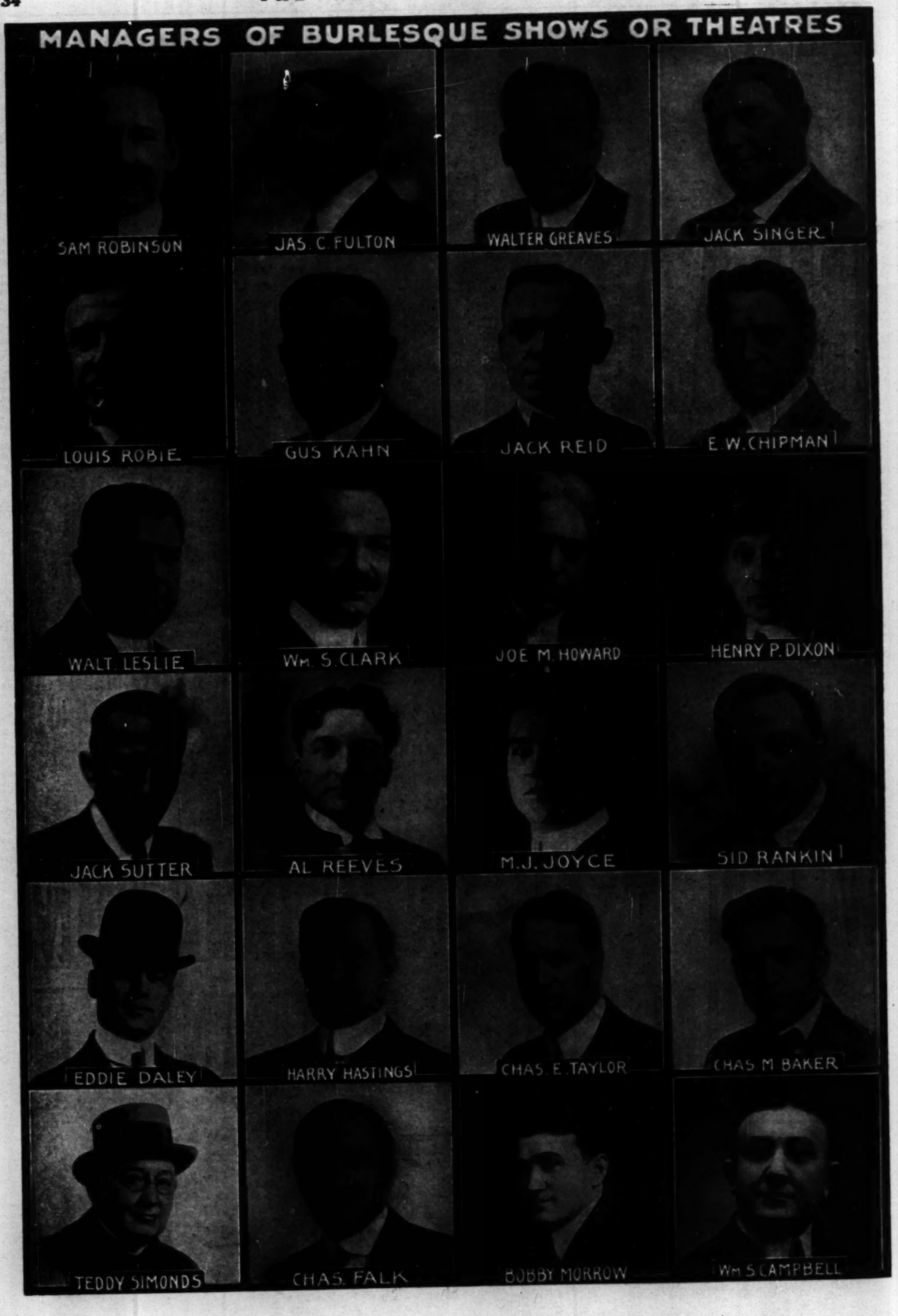

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THE BELL IN HAND.

BY ARTHUR H. WHITNEY.

In Pie Alley, a dingy lane that winds its narrow way from Washington Street to Court Square, in Boston, is the smoky little English alehouse, the "Bell in Hand." An ancient sign carved in wood—a hand clasping a bell—projects over the door. For over a century it has rung out a jovial welcome to all.

During a furious, blustering snowstorm I took refuge in the old tavern. Once inside the blizzard was forgotten. After ordering a mug of ale at the "bar of seven pumps," I retired to the inner room.

Scarcely an hour previous at a nearby theatre, in the role of a Polish Jew in "The Bells," I had taken refuge from a similar storm in the home of Mathias, the Burgomaster. Here I had dropped my girdle of gold—containing six dollars in Lincoln pennies—to the floor with a crash. And more unfortunate still, the wife of Mathias was very sick, and he thought he needed the money to send her to the South of France. So while I was standing in a bank of snow fastening the bridle to my horse, Mathias brutally murdered me within a rod of his kitchen door.

The inner room at the "Bell in Hand" was quaint and inviting. Here I could peacefully smoke my cigar and happily indulge in the convivial spirits I had been so shamefully deprived of by Hans and Father Walter at Mathias' Inn. Furthermore, it was pleasant to know that there was no vicious Burgomaster waiting outside the door to slay me for my loose change when I went out.

I took a seat in the corner, where I could gaze about the dim little room in all directions. It was a low studded space, about twenty feet square, lighted by some sleepy bracket lamps whose blinking wicks seemed to bid me good-night. I was delighted with the large number of pictures, of all shapes and sizes, which covered the walls from floor to ceiling, all sociably tied together by cobwebs, some of which were surely spun by an eighteenth century spider.

At my right, over the door, was a group of chromos representing Scotch highlanders in quaint kilts and sashes. Just beyond was a large engraving of good Sir Walter Scott. The frame, originally covered with gold leaf, had shriveled and peeled away with age. On the wall at the end of the room were many pictures of hunting scenes in England. To my left was an engraving of Burns. Over my head hung a musty print of "The Old Bell, Holborn," the inn from which "The Bell in Hand" was copied. Under it was a framed copy of a Drury Lane play bill of 1801, the very year that Kemble took over the house from Sheridan.

To-night the floor was covered with sawdust to soak up the snow tracked in by weary feet, for they are mostly weary feet that seek the inner room. Young people seldom visit the inn. Old men in groups of three and four lastly loll on feeble jointed chairs; some mumbling at intervals to themselves, others cracking simple jokes with their companions. All are contented, sipping now and then at their mugs of "Old Union Stock."

At intervals the room was very quiet. Soothed by the fragrance of my cigar I gently closed my eyes. Imaginatively I was wafted back one hundred and fifty years, back to "The Old Bell," at "Holborn," in England.

Fancifully I could see three men seated at a table in the centre, drinking and talking earnestly. They were surrounded by a group of admirers.

One of the trio had finely sculptured features and a countenance that revealed a sweet and benevolent disposition. Now he was speaking some lines of Romeo's, and his deep, melodious voice charming the little circle of auditors. It was Spranger Barry.

The stout old gentleman opposite Barry, wearing a gray coat and green cravat, was the great Macklin. His features were as seamed and his complexion as ruddy as a salty old sea captain's.

He was not satisfied with Barry's reading, and to illustrate his criticism rose, and in a powerful voice recited the curse from "Lear" until his turbulent spirit seemed to shake the rafters. At times his shaggy brow would toss with vigor, while the effect of his face was terrifying.

All the while a short, well-shaped little man sat quietly and attentively listening at the other end of the table. He was interesting in his repose. His features were pleasingly regular, and his dark, mournful eyes were extremely expressive. In the repose of his face and in the deep thought of his eyes I thought I could see a touch of the melancholy of Hamlet, and in the curve of his mouth a glimpse of the bitterness of Lear. The flickering light cast a playful shadow over the face of David Garrick.

In his white wig tied up with a black ribbon, his black velvet coat decked with a deep lace ruffle, and his three-cornered hat overshadowing his beautiful face, he appeared the beau-ideal gentleman.

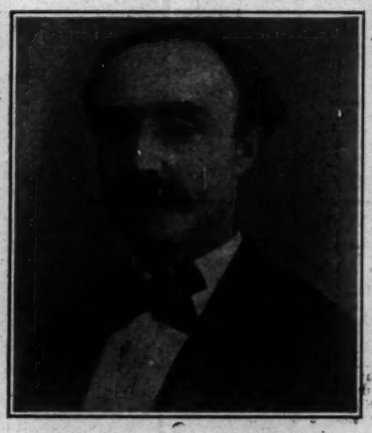
His quietness, however, was of short duration. In an instant he was alive with animation. His eyes sparkled, and his clear, commanding voice gave exercise to his playful wit. He joked with his companions, poked fun at the waiters, and they all took it in good humor, too. He was delightful company and kept them all merry. Even old Macklin's saturnine countenance lit up with keen pleasure when Garrick told Barry, across the table, that at his (Garrick's) coming engagement at Covent Garden he would act Quinn off his feet.

The outer door closed with a bang. My muse vanished through the smoky atmosphere. The hands of my watch marked 10 o'clock. At 10.30 I was due at the theatre to thrill a house full of spectators—aided by a friendly green spot light—with a parting vision of the weird and tragic face of the Jew, who ultimately sounds the death knell to the conscience stricken Mathias.

RICHARD HEMMINGS.

THE OLDEST LIVING SHOWMAN.

BY AL. FOSTELL.



RICHARD HEMMINGS.

I had the pleasure of calling on Richard Hemmings and I spent one of the most pleasant Sunday afternoon and evening visits I can recall. For hours I sat up looking over his wonderful collection of rare old circus bills, programs, photographs and lithographs of circus celebrities from all parts of the globe, dating back into the last century to the twenties, as well as mementoes, souvenirs and presents from different parts of the world, where Mr. Hemmings has had the pleasure of appearing, since his first appearance at the age of six. And to-day Mr. Hemmings has the distinction of being the oldest living showman, as all around circus performer, manager and proprietor in America or England, and although Mr. Hemmings is past eighty, he doesn't look sixty. He is just as spry to-day as he was back in the seventies, and can do a bareback riding act, a rope walk or ascension. He has a wonderful memory, and is an interesting conversationalist. He can keep you interested for hours at a time, going over his career as a showman of three-quarters of a century, and what he doesn't know about the show business isn't worth knowing.

Mr. Hemmings was virtually raised behind the scenes, as he comes from an old show family. His uncle used to take him to the dressing rooms with him when he was still in dresses. His father was an actor and traveled for a number of years with Edmund Kean, the tragedian.

In my conversation with Mr. Hemmings he said: "I was born in Birmingham, Eng., in 1834, and my first appearance was made at the Queen's Theatre, Manchester, the latter part of 1839, as a baby monkey, in a monkey ballet, with Mons. Goffe, the greatest animal impersonator of his time. I next appeared in the pantomime, 'The Old Woman Who Lived in the Shoe,' and did the sprite in Ducrow's equestrian production of 'The Sprite of the Silver Shower.'

"My next appearance was on horseback, in an equestrian scenic production, and in the juvenile act of the drunken corporal. Then came another equestrian act, entitled 'The Duke and the Duchess of Puddledock.' I then took up the tight rope, equestrian work and tumbling. For three years I was under the tuition of Mons. Caldi, the great dancing master, at the same time I was under the instruction of Signor Chiarini.

"In those days an apprentice had to work from early morning till late at night. Besides performing at night and practicing during the day he had to groom the horses, feed and exercise them and break them in for ring work, and every night, for the finish of the show, had to play in the closing pantomime. Every moment of our time was taken up, from the time we got out of bed in the morning till it was time to retire. In those days an apprentice did not become a recognized performer until he was twenty-one, and no matter how great an artist he was, he remained an apprentice until he was of age

"When I was old enough to do acrobatic work, which was at a very early age, my uncle, of the famous Hemmings troupe of acrobats, adopted me, and I traveled with him as Prof. Hemmings and his Wonderful Infants, until 1849, when my uncle fell victim to an epidemic of cholera.

When Dan Risley and his troupe of American performers came to England in the early forties, the Hemmings Troupe duplicated the act, which was known as the Risley act, and which created a great sensation at that time. We followed the Risleys, not only in the leading theatres of London and the provinces, but through the Continent, where our act was a tremendous hit.

"After our trip through Europe we toured Scotland and Wales, with Mlle. Maccarte's troupe, and then we put in a Winter season with the Great Geotche Circus in Belgium, in the towns of Brussels, Ghent and Antwerp.

"The season of 1848 we were with Franconi's Circus. Traveling in those days was somewhat different from to-day, hardly any railroads, all by wagon and on horseback, over rough country and mountain roads.

"When we got back to Paris it was under martial law, so we worked our way back toward England. A few days after we got out of France the revolution broke out. I remember seeing Louis Napoleon seated in the box one evening in the Opera House where we were playing just a short while before."

In looking through some of Mr. Hemmings' interesting scrap books of old bills and press notices, which his uncle compiled back in the early thirties, and which Mr. Hemmings has kept up to his last appearance I found some of special interest.

One, of the Royal Gardens, at Vauxhall, in 1843, under the direction of Robert Wordell, where Prof. Hemmings and His Wonderful Infant Sons were a feature, and on the same bill appeared the Great Juba, who was then traveling through England with Pelham's troupe of American Minstrels, which consisted of Dick Pelham, bone player; Joe Sweeny, banjo player, and Juba, dancer. Juba was a colored boy, and created quite a sensation with his wonderful jig dancing, all through Europe, to the music of the banjo and bones. Another bill of the Royal Vauxhall Gardens, in Nottingham, announcing Prof. Hemmings and his remarkable clever sons, who will appear on the ballet stage and go through their extraordinary feats of strength and agility *a la* Risley. They will perperform some of the most wonderful feats ever witnessed. Prof. Hemmings, lying on his back, will throw the children in the air, turning somersaults, and catching them in various positions on his feet. Another one of the old bills in Mr. Hemmings collection has a card of notice.

At the Royal Circus, of Oct. 31, 1847, stating that Professor Hemmings will present a lithogravure of their act, as performed by command before Her Most Gracious Majesty, Queen Victoria, Prince Albert and Her Royal Highness, the Duchess of Cambridge, and Prince of Hesse. "Parties wishing to procure these lithogravures can have same at a shilling apiece."

That there were enterprising showmen in those days as well as to-day is proved by the announcement of another old bill, that "Prof. Hemmings and sons, in feats of gymnase and classical drawing room entertainment will take place in front of the colossal glass curtain, on a big scale of magnitude and splendor, and will form one of the most thrilling tableaux ever witnessed. The looking glass curtain is in a richly carved frame, and is composed of one thousand and six hundred feet of glass, the largest plate ever made, and was made by the Royal Albion Glass Company for this occasion, and was silvered by Mr. Lehman, of New Castle Street." This was as big a novelty as the Crystal Palace itself, where the above took place, in 1847.

Mr. Hemmings stated that after his uncle died, which was in 1849, he, then at the age of fifteen, was practically thrown on his own resources, and found it very hard to get along. He went on to say: "Although we were not acknowledged performers until we were twenty-one, I went to London and called on Mr. Batty, who knew me. At that time he was manager of Astley's Theatre and Circus, and I apprenticed to him.

"During the World's Fair in London, in 1851, I did a principal riding act. Batty was then in partnership with another man in a big undertaking, called the Hippodrome, which was situated near the Crystal Palace, where afternoon performances were given, and I had to appear at both places, in the afternoon at the Hippodrome, in the grand entry, which was called the 'Cloth of Gold,' and in the evenings at Astley's. During our stay at Astley's my brother and I appeared in that big spectacle of 'St. George and the Dragon,' in 1853.

"We did equestrian work at the Rosemary Branch Gardens, at Islington, which was destroyed by fire, where we lost everything we had, horses, costumes and all. I was absolutely penniless. My next move was with Mlle. Maccarte's Company, a circus under canvas, and during the Winter we played in theatres. The following Spring I joined Spence Stokes, at that time one of the noted showmen of England, who had a big card with him in the person of Ella Zoyara, who was a great principal rider, and also a female impersonator. His make-up was really wonderful. So great was it that no one ever suspected him of being a man. His sex was kept a secret, and he created a great sensation all over Europe. He was introduced into the various courts of Europe, and titled nobles went wild over him and made him all kinds of costly presents.

"It was about this time that the matting ring was introduced on the stage, which made it possible to give a circus performance in its entirety on the stage in a theatre, and this revolutionized the circus business.

"My next engagement was with Pablo-Pranvues Circus, where the Great Wallet, the famous clown and queen's jester, played clown to my principal riding act.

"During that season a Mr. Smith, a London theatrical manager, bought a circus (this was during the Crimean War) with the intention of introducing military evolutions as soon as the Siege of Sebastopol was over, but the siege was so long continued that he had to send the company on the road. You see in those days circus performers were engaged the year round. In Summer we played under canvas, and in the Fall and Winter season we played in London and in the large cities of the provinces in buildings.

"Those were great show days. I remember at Dunmore and other places as well, it was customary in the Fall of the year to give what was called 'The Fitich o' Bacon' festivals. A man and wife, who could prove that they had not quarreled for a year, were presented with souvenirs. At these festivals they used to call on London for extra talent, and Mr. Smith would send his ballet girls from the Drury Lane Theatre down to the festival. They would appear in the grand procession, and then the circus performance would be given, both afternoons and evenings.

"How they would flock from all the little country towns, for miles around, to those 'Flitch o' Bacon' festivals. They'd come in on shays, busses, hay wagons, coaches, on horseback and mules, and on foot. It was like a regular holiday.

"My last engagement in England was a two weeks' stay at the Vauxhall Gardens' Winter Circus, in London, in 1855. There I met a man by the name of James Amandez, an American, who was playing an engagement in London at the time. He persuaded me to go to America with him and George Reilly, the celebrated vaulter and juggler on horseback.

"Being then out of apprenticeship, and a recognized performer, after several days of deliberation, I consented, and on Oct. 9, 1855, we left Southampton on the side-wheeler, *Errickson*, of the old Collins Line, which ran between Liverpool and New York. The captain of the steamer was Capt. Errickson, who, a few years later, invented the famous *Monitor*."

Mr. Hemmings has made a number of trips across the briny deep, but his first trip over he will never forget, as it was one of the worst he ever experienced in all his travels. It was an extremely rough passage of nineteen days, and on board was the first big consignment of canary birds ever sent to America. They were shipped to a Mr. Richy, the old animal dealer, who had a place on the Bowery and in Hoboken. Frank Thompson, who was at one time connected with the Cincinnati Zoological Gardens, was for a long time Richy's agent in Africa. The weather was so bad coming over that the birds died by the hundreds, and in order to break even on the deal, those that were left on the boat's arrival in New York, were shipped by Mr. Richy to California, where he got $5 apiece for them.

"On my arrival in New York," continued Mr. Hemmings, "I found things quite different in the show business from 'tother side of the big pond. It was Winter, and all the big circuses had come home to roost until the following season. There was only work for the circus performer during the Summer months under canvas, as there was only one Winter circus those days, and that was Gen'l Welch's (after Welch & Lent's) Amphitheatre, on Chestnut Street, in Philadelphia, so if you weren't booked there you had to lie idle until the next Summer season opened. I stayed in New York for a week, and while there tried to secure an engagement at Barnum's Museum for my tight rope act, but because I had the nerve to ask $50 a week was turned down. I began to feel downhearted and discouraged, being a stranger, and alone in a strange country, thousands of miles away from home. I was certainly up against a tough proposition. One morning while walking up Broadway thinking over that old adage, 'Every dark cloud has a silver lining,' who should I run into but my old friend and tutor, Signor Chiarini, and in five minutes I was a new man. I went with him to his hotel, and after a long talk, I arranged to go to Cuba with him, to the Circus Plaza De Tauras, Havana. After a two weeks' stay there a Spanish officer took charge of the show on a commission basis and took it 'on tour,' with ox-teams, through Cuba.

"While in Cuba I received a letter from Welch to come to Philadelphia before engaging with anybody else. So on my return to America I went to Philadelphia and arranged to open at the National Circus on Walnut Street, between Eighth and Ninth Streets, where the present day Casino is located. There I filled out the rest of the Winter season, doing my act, known as Don Juan, on horseback. The following Spring of 1857 I left Philadelphia with a company, touring the middle West. It was a long and disastrous season for all outdoor shows. All the horses belonging to our show died with cholera. The show finally stranded, and in debt to me for eleven hundred and ninety dollars for salary. That Fall I went to New York and engaged with the Van Ambert Circus, at the Old Broadway, and stayed there all that Winter. This was during the days of the original Van Amberg Show—the best and most popular show on the road at that time in America.

"The following Spring I joined the Sloat & Shepard Show on tour, and the following Winter season I performed at the National Circus in Philadelphia, and the next Spring I again joined the Sloat & Shepard Show, and received my salary regularly every week that season. At the closing of the season I again went to Cuba, and played all that Winter in Havana. The following Spring I landed in New York, and while there I stopped at the Florence Hotel, which was the headquarters in those days of the circus profession. It was there I first met Dan Gardner, the clown and old-time wench dancer. Little did I think at that time that we were to become partners and build up a name as proprietors in the circus business, which later gained a standard reputation.

"Mr. Gardner had come to New York to look after his son, Billy, who had run away from home and got married without his knowledge or consent. This same Bill Gardner afterwards became the well known advertising agent for the Barnum & Bailey Shows, and was with them for years. He died a short while after the death of James A. Bailey, the millionaire circus owner. That season Dan Gardner had been out with a show and had undergone the same experience I had the season previous—no salary.

"We talked over the past few seasons, and things didn't look any too bright for the future in playing engagements, on account of the war talk. I told Dan I thought I'd take a trip back to England, but he persuaded me not to go. There was really nothing for me to go over for, as both my father and mother had died since my leaving there. So, in thinking the matter over and considering the expense of the trip, I changed my mind and concluded to stay here.

"Before retiring that night we came to the conclusion that we would frame up some kind of a show and try it ourselves.

"That was the beginning of the partnership of Gardner and Hemmings.

"We heard there was a place on the outskirts of Philadelphia, known as Comac's Woods—the old Comac estate. We went over and hunted up the man who had leased the estate, and looked over the grounds, and found it had been turned into a sort of driving park, with a large, old Colonial mansion on it. The place was just suitable for a picnic place and Summer resort. We made a proposition to the lessee that we would furnish a circus performance in the open, with an ascension from the building as an attraction to bring

out the people. The performance was to be free, we to furnish five people, a horse and other necessary circus properties to give the performance. He, the proprietor, to pay us $100 per day for each day we were able to give our exhibition. He to put a bar in the building and furnish all other kinds of refreshment, with different concessions, on the grounds. He saw that it was a good proposition, and we closed the deal.

We got out bills advertising a big free circus exhibition would be given at Comac's Woods, at the end of the old Tenth and Eleventh Streets Railway. The show consisted of Dan Gardner, his family and myself, five people in all, and a horse. We opened the following Monday, which was the latter part of April, 1860. As this was the only resort of its kind at the time, it was a big success, and we did a phenomenal business up until the Fourth of July, on which day there were over 35,000 people on the grounds.

"But that day was our 'Waterloo,' as there were two rival volunteer fire companies who held a picnic there that same day, and towards evening things began to warm up and finished with an all round fight. The papers came out the next morning with big head lines, all about the riot at Comac's Woods. That was the death knell of the place as a Summer resort.

"We moved our little show over to the town and showed around Philadelphia for several weeks, and then moved over to Gloucester, and showed there for two weeks. From Gloucester we jumped to Atlantic City, and the Gardner & Hemmings Show was the first circus exhibition ever given there under canvas. This was in 1860, when Atlantic City little dreamed of ever becoming one of the world's greatest seaside resorts. This was where young Bill Gardner had his first experience in advertising a show, and this was with the Gardner & Hemmings little one horse wagon show. The Atlantic City venture was a disastrous one for us, as a cyclone came up during that week and came very near wiping us all off the earth. After the storm was over we packed up what little there was left of the show and hiked back to Philadelphia, and stored same. After a stay there of several weeks, we agreed to play engagements that Winter. In the meantime, I had made arrangement to again visit Cuba, where I performed until the following Spring, traveling over the island, and I remember while there on that trip, at one of the performances, during the visit of the Emperor Maximillian, who attended the show, which was a benefit performance for the Spanish soldiers who had taken part in the Morocco War, the receipts reached the enormous sum of over nine thousand dollars. Something phenomenal for those days.

"While in Cuba I was in correspondence with my partner, Dan Gardner, to know the conditions and how the land lay. On my return to Philadelphia I at once made arrangements for a five weeks' run at Gilmore's place on Walnut Street, under the name of Gardner, Hemmings and Madigan. This was during the Winter of 1861. Our big special feature for this engagement was the Great Blondin, high wire artist. The first man to walk over Niagara Falls. He proved to be a great drawing card during this engagement. After we closed there we went to Baltimore and gave exhibitions for several weeks in the old Front Street Theatre. This was about the time that war was declared between the North and South, which put a damper on our business. It not only hurt us, but injured all other shows then on the road.

"The Winter of '62 we returned to Philadelphia and took in John O'Brien as a silent partner through a horse deal, and this was O'Brien's first experience in the circus business. He was at that time running a stable and dealing in horses. He, in after years, became one of the noted circus men, known as Pogey O'Brien.

"The firm again became the Gardner & Hemmings Show, and in order to get started to get some money ahead we conceived the idea to take the show to Washington, as there were a large number of visitors coming in there every day, besides the thousands of soldiers camped in and around Washington. We opened negotiations with a man by the name of Grover, who managed a theatre there. He came on to Philadelphia to talk over our proposition, and before he left we had arranged with him to bring on our show and work on percentage basis. We had great difficulty in moving our show there, either by rail or boat, as every conveyance was occupied in transporting the soldiers, ammunition and supplies, but at last we managed to get there, and opened under a 120-foot round top, where the market is now located, and we did a big business.

"A short time after our opening a man by the name of James Nixon opened an opposition circus to ours in a building on the main square, and for a feature he had the wonderful dancer, 'Cubas,' whom he advertised extensively. Desiring to get some kind of a sensational novelty to compete with the Spanish dancer, I went to New York and had an interview with P. T. Barnum, to arrange to bring down some freaks with me for an attraction, and finally settled on the Albinos, Gen. Tom Thumb and Commodore Nutt.

"Nixon's advertising agent, after hearing of our new attractions, the next day came out in his paper advertisements and branded Barnum as a big humbug. P. T. got hold of one of the papers with the slanderous advertisement, and came to Washington with fire in his eye. Bill Gardner was our advertising man. On Mr. Barnum's arrival in Washington he got to Bill to find the best newspaper man in town, and engaged him. From instructions from Mr. Barnum, the papers were filled the next day with articles of a nature that had the desired effect of putting a stop to Nixon's mud slinging methods.

"After our Washington engagement we went to Alexandria for a week and then went on the road, and at the close of the season, which was a fair one, we returned to Philadelphia, and that Winter opened at the Old National Theatre on Market Street, and did a good business all Winter, with the largest equestrian company in America. In the company we had Tom King, Charles Conrad, Rice as a special feature, and paid him $1,000 per Mlle. Virginie, Madame Camille, Sam Long, George Derious, Dan Gardner, Herr Clinton, W. Hill, E. Woods, William Smith, Mlle. Marie, Madame Marguerite, Wm. Conrad, Richard Hemmings, John Foster, William Nallor, Polish Brothers, Geo. King and Frank W. Whittaker.

"The following Spring (1863) we joined forces with the Van Amburg Show, as the Gardner & Hemmings Show and the Van Amburg Menagerie. This gave us twelve cages of animals, besides elephants and camels. Although we paid the Van Amburg people a big percentage we made good money, both seasons of 1863-64. The season of '65 James Cooper bought an interest in our show, and it then became the Gardner, Hemmings & Cooper Shows.

"The season of 1866 we again hired the Van Amburg Menagerie and exhibited with the circus to big business. The season of '67 we engaged Dan week, for thirty-two weeks, including transportation for his wife, daughter and a groom to take care of his stock, which consisted of two horses, his blind performing horse, 'Excelsior,' and two sacred cattle.

"This was the year that Dan Rice ran for President of the United States and was defeated.

"At the close of the season of 1867 Dan Gardner sold out his interest in the show to Cooper, on account of an altercation he had with Dan Rice. That Winter Mr. Whitby bought Mr. Gardner's interest in the show from Cooper, and we at once organized a menagerie, and that season (1868) the show went out as the Hemmings, Cooper & Whitby Circus and Menagerie. It was one of the largest shows on the road.

"It was run as such during the season of '68, '69 and '70. Nearing the close of the season of 1870 Mr. Whitby was shot during a riot at the front entrance of the show, at Rayville, La. He was taken to Vicksburg, Miss., where he died a few days later. Hemmings and Cooper bought Mr. Whitby's interest in the show from his widow, and we ran the show as the Hemmings & Cooper Circus and Menagerie the seasons of 1871 and '72, during both these two seasons. James A. Bailey was our advertising agent—the same Bailey who later became the owner of the Barnum & Bailey Shows, so you see how the little family one-horse show of Gardner & Hemmings grew from 1860 to one of the largest shows on the road in 1872, and this same little aggregation has been the foundation of most all the present day big shows.

"After closing our season of '72, Mr. Hemmings sold out his entire interest in the show to Mr. Cooper. The season of 1873 Mr. Cooper gave Mr. Bailey an interest in the show, and only under certain conditions would he (Mr. Bailey) become a partner. The show went out that season under the firm name of Cooper & Bailey's Big Show. Mr. Bailey took the show to California, and from there to Australia, where it was a big success. The following season he took the show to Java and then to South America, where he met with disaster on account of bad weather. The show fought against great odds and went from bad to worse, and finally had to be abandoned."

After Mr. Hemmings sold his interest he took a long rest and traveled abroad. The season of 1875 Mr. Hemmings again entered the business as performer, with his wife, who also was a performer, known as Elvira Whitby. When a girl she did a wire act, and later a riding and menage act, and was considered in her day one of the most beautiful and graceful equestriennes before the public. The season of 1875 they were with the Forepaugh Shows as features, and the Summer of '76—Centennial year—they were located with the Forepaugh Show at Broad and Callowhill Streets, Philadelphia. Mrs. Hemmings met with an accident in 1880, while with the Forepaugh Show, when she retired, and Mr. Hemmings made his last appearance on the rope in 1883, at the Philadelphia Scheutzen Park.

Since then they have lived in retirement, enjoying a quiet life, surrounded by their family, in their home in Philadelphia, where I sat with them for hours, listening to Mr. Hemmings relating his experiences in the show business and reminiscences of bygone days, from childhood up to the present time.

Before leaving Mr. Hemmings he brought into the sitting room an armful of old albums, which were filled with gems of celebrities of the circus world from 'way back into the thirties up to the present time. Certainly a wonderful and rare collection. The first I came across were those of the Hemmings families, Batty, of Astley's; Wallett, the great clown and Queen's jester, who appeared in America. The Great Blondin, "The Hero of Niagara," the first man to walk across Niagara Falls on the tight rope. Signor Chiarini, the great Italian equestrian director, my tutor. The two Dans—Dan Rice and Dan Gardner, America's greatest of clowns; the Great Nicolo Troupe, and young Nickolo, the child wonder, and the celebrated Falleen Brothers. A sad story in connection with above. Nicolo Troupe and Falleen Brothers. They all went down in the *Evening Star*. "They were all with our company," said Mr. Hemmings, "just a short while before they left New York on that ill-fated trip for New Orleans, in October, 1866, on board the *Evening Star*, where an opera troupe, a ballet troupe, a number of circus, minstrel and variety performers, besides other passengers and the crew all went down but six, the only passengers who were saved were Frank Girard, who for years after was with Tony Pastor in stock, and acted as manager; a lady passenger and four sailors. While the *Evening Star* was rounding Cape Hatteras, a terrific storm came up, which lasted but a short while, when all was over. The above six managed to get into a boat, and for five days they drifted about and lived on flying fish, which they had to eat raw, and on the fifth day they were picked up and brought to Fernandina, Fla. The late Billy Emerson was to leave that day on the same boat, and on his way to the pier Bill Newcomb met him and engaged him to stay and go with his minstrel show. Here's another photo of Dan Rice which he gave me the year he ran for President of the United States, that was the same year we paid him one thousand dollars per week for thirty-two weeks, the largest salary ever paid a performer up to that time. Everybody thought we were crazy, but he was a big drawing card. Here's one of Mrs. Dan Rice, who after became Mrs. Charles Warner. The Whitby Family, the Gardner Family, Nat Austin, the Great Kincaid, Levi J. North and family, Mme. and La Petite Camille, Jim Ward, Luke Rivers, James Madigan, Philo Nathans, George Derious, Billy Porter, Geo. Sheppard, Mons. and Madame Cadona, Eaton Stone, who after was of the firm of Stone & Murray's Big Railroad Show; Mr. and Mrs. Jacob Showles, Sam Stickney, J. Van Cameron, Mlle. Josephine, Frank Whittaker, George Batchelor, the great double somersault leaper, and John B. Doris, who started selling peanuts and red lemonade with our show, and later became a part owner of the Great Batchelor & Doris Show, and after they separated, Mr. Batchelor became of the firm of Keith & Batchelor, and opened a museum in Boston, which was the foundation of the present B. F. Keith Circuit. Keith and Albee both got their start in the show business by being connected with circus side shows. Mr. Doris also went into the museum business after the firm of Batchelor & Doris dissolved, and at one time had several in New York City, and here is Cooper & Bailey—Bailey who died several years ago leaving an estate of several millions.

"All the above (with the exception of Keith & Albee) got their start and were with the Gardner & Hemmings' Shows at different times, and a number of them, as ourselves, rose to fame and fortune," said Mr. Hemmings. "I could sit here until the morrow, and reminisce with you of the good old days, the real circus days, the days of the one ring wagon shows. I remember during the sixties, while traveling through New York State. We got board for a man and horse from fifty to sixty cents per day. I said for each, and he said no, fifty cents to sixty cents for the two together. Those days we had what we called fips and levies. A fip was six cents, and a levie twelve cents. You could buy a pound of the best of butter or a dozen fresh laid eggs for a levie. The people in those days were different. When they came to a circus they came to be entertained, and it was a holiday for them from the time they struck the show grounds until they left it; and the performers, we were like one big family, everybody was congenial and happy."

I was sorry when the time came to a close, when I had to say good-morning, although I could have sat till daylight and listened and never tired. I shall ever remember my visit and the reminiscences of Richard Hemmings.

GEO. M. COHAN TO STAGE STRUCK YOUNGSTERS.

"The lure of the stage, who hasn't felt its influence," says Geo. M. Cohan. "The fascination of the footlights is worldwide. Its gleam is flashed across not only the stage apron, but into the home circles of the human family in general.

"The father and mother of that family call the gleam a stage 'bee,' and its buzz is not always welcome. However that may be, the 'bee' always arrives, always hives, and sometimes thrives. Mostly in the barn, garret or cellar, or in any roomy place where a curtain, purloined from mother's linen closet, may be stretched in front of a stage equipment of soap boxes and barrels.

"There, after many rehearsals, the girl and boy friends of the youthful thespian are bidden, and for two pins, a peg top or some other small offering, they are entertained with blood curdling melodrama, the recollection of which causes them to cover up their heads in shivery fright at bedtime.

"A little later the Amateur Dramatic Club claims them, and after appearing at a church fair or two they begin to think that maybe Wilton Lackaye hasn't got so much on them after all. In fact, their friends tell them he hasn't, and the 'little buzzer' sings a more insistent tune.

"'Get out of this burg,' says the bee, 'Broadway for yours. You've got Corse Payton skinned forty ways.'

"That's the finish. The victim blows his job at the soda fountain or the grocery store and hikes for the bright lights, only to find that about a million other sufferers from the bite of the same insidious bee have beaten them to it.

"Boys and girls, don't do it. Or, at least, if you can't withstand the impulse buy a round-trip ticket. Then, after you have worn out seven or eight pairs of shoes looking for a gap in the theatrical hedge, and the best you can get is 'suping' in a stage mob at two bits a performance, perhaps, maybe, you can get on the merry old choo-choo cars and slide back to your little 'sody' fountain, or make another grab for the clerkship in the grocery store on Main Street. At least, you'll eat regular."

THE NEW YORK CLIPPER.

(An Acrostic).

BY LEONTINE STANFIELD.

Take THE CLIPPER? Sure, we do,
Have it sent us by the year.
Ev'ry "ad" we read with care,

New and old as they appear.
Ever since our act made good
We want stuff that's up to date.

Yes, you bet, we're on our job.
Only "Punches" on our slate.
Read THE CLIPPER? well, I guess.
Keep the late ones filed away,

Can't fool us on names and dates.
Live wire records, we think pay.
In THE CLIPPER one may find
Pretty nearly all one needs,
Plays and players, brand new acts,
Endless "ads" and snappy screeds,
Right there's where THE CLIPPER leads.

THE COMMERCIAL SIDE OF BURLESQUE.

The application of business methods and thorough organized co-operation has placed burlesque, which twenty years ago was allowed to suffer a haphazard existence in the form of a limited number of attractions, that were accepted and booked in a limited number of houses when nothing else was available, into a prominent position in the amusement world to-day.

Burlesque history, as it is written, tells of the gradual increase in the number of the shows, occasioned by the organization of the pioneers in the field, and by the enlisting of outside capital in the building of up-to-date houses, and productions which merited the booking in these houses. Theatres which in the nineties were considered "palaces," such as Miner's Eighth Avenue, Miner's Bowery, the London, had been catering to burlesque, and were patronized principally by men.

Not because all the shows were not fit for a woman to see, but because the popular impression was that burlesque was an institution for men. Sure enough there were some burlesque managers who believed that as long as the men only attended their houses that the material should be for men only, but the fact remains that there have always been gentlemen and ladies in the roster of the burlesque companies, and as such many deported themselves on the stage to the exclusion of any objectionable material whatever.

The records of the representative show, which was recognized as a leader of its kind in 1894, indicate that the entire equipment, including the scenery, which could be packed into trunks for easy transportation, paper, etc., entailed an expense of less than $1,000. The wardrobe was paid for by the members of the company, a portion of the amount charged against them being deducted each week throughout the season, and some of the girls never were out of debt to the company.

The records also show that the average expense per week, including salaries, extras, transportation, was about $700.

Receipt records show figures that, compared with present day box office receipts, seem ridiculously small. In Providence the show played to $2,116. At 50 per cent. the show's share was $1,108; expenses $750, leaving a profit of $358 on the week At Miner's Eighth Avenue receipts were $2,036, of which the house took the first $150; the London, New York, took the first $300. Some houses took the first $400. Miner's Bowery was generally good for $2,000 on the week; Rochester, N. Y., $1,500, and the Academy of Music, Pittsburgh, Pa., and the Standard, St. Louis, were the star stands, receipts ranging from $2,700 to $2,800. At the Star, Hoboken, the show got $441 of the $679 taken in, and expenses being $700, got away with a loss of $259. Not so bad for Hoboken. Louisville tallied $1,489, the show getting $791, of which amount $681 was paid out for expenses, showing a gain of $110 on the week. A week of one night stands frequently split the week stands: one route showing Shelbyville, Ind.; Muncie, Ind.; St. Marys, O.; Lima, O.; Huntington, Ind., and Elkhart, Ind., was a losing proposition. The Philadelphia Lyceum produced over $2,900 in one week, the show getting $1,489 with which to pay $736 expenses.

Matinees were given on three days in the week only.

The booking was done in a haphazard way, a show very often buying its way into a house over a competitor for the date. The route book in 1894 showed a jump from Troy, N. Y., to Cleveland, O., then to the Eighth Avenue, New York; then Boston and Buffalo. Another four weeks' record was Newark, N. J.; Troy, N. Y.; Cleveland, O., then back to New York. Another jump brought the show in from Milwaukee, Wis., to the Olympic, in Harlem, New York.

Most of the houses took out the first money, and exacted a lot of extras, expenses for signs, etc., which cut down the profits of the show.

The actors received salaries ranging from $30 to $50 a week for principals, and furnished their wardrobe. The chorus girls were paid $14 or $15, and had to supply their wardrobe, including stockings, slippers and tights. May Howard is generally credited with being the first manager of a show who took this burden from the shoulders of the girls.

The style of shows, of course, was in keeping with the amount expended upon them. Leading women mostly were featured, and in most cases the shows were named after them. Twelve girls were deemed sufficient; the scenery was a makeshift affair, and the props likewise. The costume bills were held down as much as possible.

Michael B. Leavitt, who is to be tendered a testimonial next month by the New York managers, is the first manager to produce burlesque in this country, by Madame Rents Female Minstrels, later the Rents-Santley Show, owned and managed by Abe Leavitt. Thereafter came the Ida Siddons Burlesquers, and the other early productions. Besides the traveling organizations there were the so-called turkeys, which were thrown together at short notice to fill a date, and many over-night shows were made up by such producers as Ed. Rush, Sam Dessauer and John Grieves.

The working staff of each show included the manager, the leader and property man, the latter also an actor. Frequently the leader also took part in the olio with some musical act. Quite a few burlesque actors of the present day have been props with burlesque shows.

A number of colored organizations were classed with the burlesque shows in the early days, such as Isham's Octoroons, Sam T. Jack's, Whallen & Martell's "South Before the War," and Flynn & Sheridan's Big Sensation.

The companies were formed generally with the owners as the headliners, with everybody going for something or other, and two chorus girls doing a sister act.

The entire business was conducted on a trust to luck system, very few managers keeping books. What they had at the end of the season was profit, and that is all that bothered them.

The shows would play the same houses several times during the season, and always under the same title.

The formation of the Traveling Managers' Protective Association, for the purpose of protecting members against contract jumpers, was the first step toward the proper commercializing of the burlesque branch of the profession.

Then came the organization of the house managers, and their co-operation with the show owners. Later on the system by which each house manager in the circuit had the privilege of putting out a show caused quite some rivalry, and the shows continued to improve. The houses then in the circuit became out of date and too small and unsuitable for the purpose, and the attractive system and excellent prospects for large returns at prices likely to be increased over the old 50 cent standard attracted the attention of outside capital. The nucleus of managers who formed the circuit, which later split into the Eastern and Western divisions, from which were formed the Columbia and the Empire Circuits, had no trouble to finance any number of new houses, and in almost every worth while city from Portland, Me., as far West as Omaha, Neb., local capital is interested in the houses, many of them of the most up-to-date design and construction, that play burlesque. The crowning point in burlesque was the building of the Columbia Theatre, in New York.

The entire system is now practically under the control of the Columbia Amusement Co., of which J. Herbert Mack is president. Mr. Mack has been in the game for over twenty years. Sam Scribner, general manager, is also too well known to need further description of his achievements. Then there are Rud Hynicka, a Cincinnati power; Charles H. Waldron, a solid man of Boston; Charles Barton, the veteran of Rice and Barton fame; Gus Hill, an expert in feeling the public pulse; John G. Jermon, a champion organizer, and Jules Hurtig, a man of judgment and decision.

The routes remain nearly the same as have been made for a number of years. A trip to the Coast was tried some years ago but failed through excessive railroad charges and loss of time.

Commercialism has made burlesque a powerful interest, the importance of which is best illustrated by the magnificent theatre and office building owned by the Columbia Amusement Co., at Forty-seventh Street and Broadway, the heart of New York, in which house have appeared, almost without a closed week, the shows controlled by the system to record breaking business, at $1 admission, and two performances every day.

Naturally every show that comes to this house has to be up to the standard, and is passed upon by the Board of Censors. A large percentage of the audiences is of the female sex, and the ladies enjoy the merry quips and the costuming and scenery even more than the men.

Some of the productions that appear there involve an outlay of from $8,000 to $15,000 before the curtain goes up. The management provides the wardrobe, excepting slippers and stockings, and in some cases even these are supplied free to the girls. The scenery and properties are massive, incurring heavy hauling expense.

The principal comedians are paid as high as

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BY ALL OF THE

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AND IN ALL OF THE

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COLUMBIA AMUSEMENT COMPANY BUILDING

BROADWAY AND FORTY-SEVENTH STREET

NEW YORK

$225 or $250; prima donnas, $125, and other actors triple the former salaries. The chorus girls receive $18 to $22 per week.

To offset this added expense, and as an inducement for the investment, the box office possibilities are there. $3,500 to $4,000 a week is an average business, and as high as $7,000 to $8,000 has been reached. Even at these receipts the proportion of the income to the expenses has not been increased over the old times, but is smaller The houses now do not take any first money and do not charge the show for extras, signs or similar exactions.

The routes for the Columbia Wheel are arranged as much as possible to save time and railroad fares, and are booked for the entire season, with few minor changes that may occur.

The American Burlesque Association, which has for its directors gentlemen similarly interested in the Columbia Wheel, and for its general manager Chas. E. Barton, who knows every nook and cranny of every theatre in the circuit, is conducted on the same plans. Other officers and directors of this wheel are Gus Hill, president; Geo. C. Lothrop, of Boston, vice president; R. K. Hynicka, treasurer, and Chas. Franklyn, secretary, insuring the application of the some business methods that govern the Columbia Wheel.

Another big saving is effected by the co-operative system in the matter of printing. Each manager selects and approves his supply of display paper for advertising display. By ordering in large quantities, the circuits save considerable, and one person at the headquarters of each circuit directs what amount of paper is to be shipped ahead to each theatre, for each company, from the printer. This also forms an important item.

The cleaning up of burlesque has been raved about from time to time, but it is merely a case of supervision, which is required here, as well as in any other branch of the theatrical business, which tends to keep up the good policy, that it pays better to cater to the big mass of the decent minded than to a limited patronage of those in search of the indecent, and some managers cannot see it. Burlesque has always been clean with some exceptions, the same as there are lewd dramas, melodramas, pictures, musical comedy bits, that will creep in if the supervisors, whether in or out of the business, do not attend to suppressing them.

The handling of the increased productions requires more help. The lighting system requires an electrician to be carried, besides a carpenter and a property man. Each show, of course, carries its musical director. The house orchestras have also been increased in the principal houses.

The Columbia Amusement Company owns a number of houses on the circuit, through subsidiary corporations. Some shows are controlled by individuals, many of the original franchise holders having leased the shows to new blood anxious to try their hands. Other shows are under the direction of operating companies, and the entire system is under the control of an organization which commercialized an investment of $7,000 from each charter member, into a holding which paid $5,000 a year for franchise rental alone, for a number of years, and which entitles the holder to a chance to clean up a good profit if he wishes to take out the show himself. Several former burlesque producers have taken a hand again this season, and by their shows they are judged and found guilty of knowing their business.

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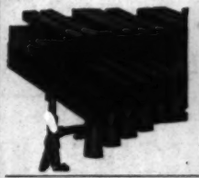

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Principal Comedian, 20th Century Maids
Direction JACOBS & JERMON.

INCONSISTENCY OF RAILROAD TARIFFS RELATIVE TO THEATRICAL TRAFFIC.

BY AL. G. FIELD.

Volumes have been written and countless words spoken as to the relations of the railroads to the people. That the railroads have been potent in the advancement of this country none can deny. That the railroads are the most important factor in the business life of the United States is indisputable, and for these reasons extortions by transportation lines have been permitted by law makers and courts; in fact, railroads are so great they overshadow private and personal appeals and interests in their dealings with individuals and corporations of less magnitude. That the railroads have suffered by unwise and uncalled for legislation is true, but not in the measure they have imposed on other interests.

It is not the purpose of this article to discuss the railroads only as to their relation to the show folks, and we make this statement without fear of successful contradiction, that the Inter-State Commerce Commission, created to adjust inequalities in railroad rates, to stand as a barrier between the railroads and the public, has never in one instance adjusted a rate, no matter how unjust, or made a ruling favoring the theatrical interests. No appeal, no statement of facts, no application for relief, presented by the theatrical profession has received favorable recognition. No action favorable to the theatrical interests has ever been taken by the Inter-State Commerce Commission. Complaints of private individuals and communities, based upon the same conditions and facts as complaints filed by theatrical people, have been acted upon favorably.

The Interstate Commerce Commission, insofar as the theatrical profession is concerned, is a part of the government machinery that could be well dispensed with, and there is a doubt, notwithstanding the many great abuses abolished by the commission, that the creation of this expensive experiment has not been more detrimental than helpful to the public at large. The printing and tabulation of tariffs alone has imposed millions of dollars of needless expense upon the railroads, and all of this needless expenditure falls directly upon the patrons of the railroads.

All rates or tariffs are supposed to be open to the world, yet last April, when the railroads filed notice that after May 1 forty tickets would be required, instead of twenty-five, to move a private car, every member of the commission fully understood that this tariff, grievously unjust, was aimed directly at the theatrical interests, and the commission would have rejected it had it been promulgated against any other than the theatrical people. Every member of the commission, had he so desired to inform himself, could have ascertained that only two of the trunk lines favored the increased rate, that ninety of every hundred railroad passenger men were opposed to the increase.

It has been the custom of show folks in protesting rates to send telegrams and letters addressed to the Inter-State Commerce Commission. Hundreds of these protests go to the commission, but few find their way to the august tribunal. The waste basket is the receptacle for this sort of mail matter in all business houses, and it is not surprising that the protests sent by the show folks to the Inter-State Commerce Commission are consigned to the same fate. There is only one effective way to reach the commission, that is by direct appeal.

This is not only difficult, but has not been productive of results, excepting in rare instances. The aid of powerful politicians and big business interests have attained better results. The only way open to show folks is the Managers' Protective Association and Car Owners' Association. All showmen interested in the transportation problem should become members of one or the other of these associations.

A few of the inconsistencies pertaining to theatrical interests slated for attention are the unreasonable charges for parking cars. Special train service is another phase of the exaggerated incongruities of rates.

From Washington City recently two theatrical companies were compelled to use special trains. The rates applicable to special service are one hundred fares. One company numbered sixty-four persons. This company demanded two Pullman sleeping cars and two baggage cars, which the railroads, under the rules, were compelled to furnish. The railroad company dead-headed the baggage cars from Philadelphia, and paid the Pullman Company mileage on the equipment used. The expense of assembling this train was no little, icing, cleansing, etc.

The other company numbered forty-two persons. This company owned its own cars. The railroad company was at no expense whatever for supplies or repairs. They furnished one locomotive, yet the theatrical company owning the cars, under the tariff sanctioned by the Inter-State Commerce Commission, must pay one hundred fares, the same rate charged the company they furnished four cars. Hundreds of instances of this kind can be cited. Two theatrical companies were contracted to leave Toledo, O., destination Chicago, Ill. One company numbered thirty-one persons. The railroad company dead-headed a baggage car from Cleveland, O., to Toledo. They not only furnished the company of thirty-one persons a baggage car, but one of their newest high-back day coaches.

The other company, numbering forty-two persons, and owning their own baggage car and sleeper, were compelled to purchase fifty tickets. But why designate the glaring inconsistencies of the rules or tariffs now in force, all of which the Inter-State Commerce Commission are familiar with. The inconsistencies, the balderdash indulged in to dodge any and all rules that would in the least favor the traveling theatrical companies, are twice told stories.

They will tell you the rates must be open to the world, no interests can be favored, and yet each and every rule applies specifically to the traveling theatrical company, and not in one instance, in a thousand touches any other interests. The notion that the theatre is an incidental affair, a trifle, merely a place of amusement, no big money interests involved, seems to be the error that governs the Inter-State Commerce Commission's attitude toward it.

The men composing that commission seem to have little regard for the rights of those who are compelled to pay more and receive less for their money than any other class of railroad patrons. The Icemen's Association are accorded a lower rate to their annual convention than those who use the railroads daily nine months of the year.

The Inter-State Commerce Commission have not seriously considered the commercial importance of the theatrical interests to the railroads, nor will they until a more direct and general effort is put forth to secure a correction of the abuses now oppressing the best paying patrons of the railroads of this country. There are forces now engaging in the effort to equalize rates pertaining to the business of the theatre, that if properly sustained by those interested may bring relief.

Under existing conditions, and with a tendency to increase the burden of the traveling theatrical manager, something must be done, and all interested should bear their part in the work. It is not enough that you belong to one or the other of the associations working in your interests. Exert yourself in other ways. Bring your grievances before those who have influence and will use it. A statement of facts will convince any fair-minded man of the justness of your cause.

Several United States Senators and a number of Congressmen are pledged to aid in the work. They have mostly been interested by owners of theatres and opera houses affected by the loss of traveling companies. Rents have been reduced and the values of adjacent property decreased by the closing of theatres for lack of attractions. It is not claimed that the dearth in theatrical business is entirely due to excessive railroad rates, but in these times such rates have greatly contributed to this end.

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"THE OLD DRESSING ROOM MIRROR."

By FRANK DUMONT.

Christmas time is coming, and visions of a Christmas tree and a Kriss Kringle or Santa Claus seem to come forth from the old dressing room mirror—a black Kriss Kringle, who delighted in distributing toys and presents to the little ones annually. He peered into this mirror, adjusting his long grey whiskers and hair to see that he "looked the part," before descending the stairs to the stage.

The old dressing room mirror hung in its place, within the hallowed precincts of the temple of minstrelsy, on Eleventh Street, Philadelphia. It will be fondly remembered by the present generation who peered into its polished surface, as their predecessors had done since 1855. In that year Sam Sanford placed it upon the wall, and the pioneers of minstrelsy blackened up in front of it with jokes, jibes and gossip. When it was put in position minstrelsy was about a dozen years old; consequently all the old time performers have gazed into it and seen their blackened features mirrored in this relic of early days.

It is about six feet long and four feet wide. When I retired from the Eleventh Street Opera House I took this old fixture with me, and it reposes in an honored place at present. When, in 1855, Sam Sanford placed it in the old dressing room, the Bryants had not opened the place, once the home of the famous "Christy's"—472 Broadway, New York. Ordway and the Morris Brothers were in Boston, and Kunkel's Nightingale Minstrels were in the Baltimore Museum. The Campbells were traveling with other noted companies, and the Buckley's had just opened their new opera house, 585 Broadway, New York.

Sanford opened the Eleventh Street Opera House in 1855, and continued until 1862, when Carncross & Dixey began their career of popularity and success, until, with a few changes, it assumed my name and management.

The old mirror remained in its place throughout all these changes to the very last performance. What a grand procession of minstrel stars it has reflected, some—yes—many gone to the silent majority. Many still alive who will fondly remember it and bring back many recollections of a happy past when they stood before it—perhaps for many seasons. The story of this mirror is the story of minstrelsy. Everybody of note has gazed into its polished surface—and what a happy-go-lucky, joyous throng—never dreaming of a to-morrow or evil days to come, for their sunny natures forbid such thoughts. What a galaxy of comedians, singers, dancers and musicians pass before me or seem to peer out at me as I stand before this same mirror.

If it could but speak and relate all that was said before it from those early days to the present time, the words of triumphs, fears, happiness and innocent gossip. Again I see the "corked" features of Sam Sanford, Frank Moran, B. F. Dixey, Hughey Dougherty, J. L. Carncross, Lew Simmons, Archie Hughes, Johnny Wild, J. W. McAndrews, Joe Kavanagh, Wm. P. Collins, Joe Rainer, Cool White, C. C. Templeton (then called Campbell), the celebrated Buckley Family, George Christy, Sam Sharpley, Billy Birch, Dave Wambold, Charley Backus, Wm. H. Bernard, Kelly and Leon, Unsworth and Eugene, Ira Paine, Sam Holdsworth.

Bob Fraser, E. N. Slocum, Joe Norrie, Paul Berger, the four original minstrels—Frank Brower, Old Dan Emmet, Dick Pelham and Billy Whitlock; Charles Henry, Signor Abecco, Tim Hayes, E. M. Hall, Dick Sands, Dick Sliter, Johnny Booker, Delehanty and Hengler, Billy Manning, Johnson and Powers, the Buffalo Boys, Cheevers and Kennedy.

George Charles, G. W. H. Griffin, Harry Lehr, Neise Seymour, Dick Carroll, Harry Stanwood, Lew Brimmer, Charley Fox, Byron Christy, Joe Murphy, Ben Cotton, Jack Talbott, Eph Horn, Matt. Wheeler, the Four Daly Boys, Charley Gibbons, Charles Church, George Hall, Bob Hart, Dan Bryant, Charley Reynolds, Murphy, Morton, Griffin and Rice, Wash Norton, John Duley.

Jim Sanford, Master Diamond, Eddie Foy, Wm. Henry Rice, Gustave Bideaux, Fox and Ward, Weber and Fields, Chauncey Olcott, Jack Raffael, Press Eldridge, Larry Dooley, Jim Ten-Brooke, Wm. P. Sweatnam, Fred Waiz, Carl Rudolph, Arthur Cook, Lew Dockstader, George Thatcher, Tom Lewis, Lew Sully, J. W. Kelly, Hawkins and Collins, Rice and Barton, Vic. Richards.

Vaughn Comfort, Nell O'Brien, Caspar Nowak, J. H. Surridge, Japanese Tommy, "Little Mack," Alf. S. Gibson, Charles Turner, Edwin Goldrick, Billy Courtright, Add. Ryman, Frank Campbell, L. C. Mettler, Nick Bowers, Symonds, Hughes and Rastus; Dave Foy, the Morris Brothers, Melville Jonson, Fred Dart, Billy Arlington, Wm. H. Brockway, Chas. F. Shattuck.

Sher. Campbell, R. M. Hooley, Tom Briggs, Hi Rumsey, Frank Converse, Bobby Newcomb, W. W. Newcomb, J. W. Glenn, Sig. Schwicardi, J. H. Stout, Charles Stevens, E. W. Perrine, Julius Von Bonhurst, Old Dan Gardner, Eddie Fox, Jules Stratton, George Frothingham, Carroll Johnson, George Wilson.

Billy McAlister, John Mulligan, Major Burk, Billy Rice, Edwin French, Jim Russell, Bob Sheppard, Dick Lilly, Tom Birchmore, John R. Kemble, Frank Cushman, Frank Casey, Sam Chip, Jimmy Quinn, Sam Hosfeld, Johnny Armstrong, Geo. D. Woodill, Lamont Williams.

Thomas A'Beckett Sr., Jake Beck, Jim Budworth, W. S. Budworth, Jack Huntley, Hogan and Hughes, Cool Burgess, Sam Devere, Horace Rushby, Ainsley Scott, Tom Waters, Pete Lane, John Landis, Boyden Lawrence, Eddie Cassady, Bennie Franklin.

George Edwards, Harry C. Shunk, George Bradley, James McCool, Charley Dooin, J. M. Kane, Sig. J. Brandisi, J. J. Kelly and a group of musicians forming the various orchestras from the opening to the closing of the Eleventh Street Opera House. What a grand confederation of all that was great and popular in minstrelsy!

All these are recalled by this mute spectator of the glories of the past. Most of them gone, but still recalled fondly by many theatregoers of the present. The old looking glass is still here, reflecting the younger members of the sable art. All that is needed is stand before it and conjure up the features of the departed—and memory is aided by the old dressing room mirror.

TO THE TROOPER.

BY L. F. RUSSELL.

Save up your coin this Summer,
For in Winter there'll be snow and sleet,
You won't have the cook-tent with you
And snowballs are hard things to eat.

A lot is all right in the Summer,
With a white-top to cover your head,
But when the mercury's low—believe me, Bo,
There's nothing that beats a warm bed.

And I tell you Old Pal, you'll find it tough,
When you're hungry, to dig in your jeans,
And bring out your hands—both empty—
Not even a jit for some beans.

So don't feed the kitty too often,
Or try to drink all the booze,
And above all things be careful,
Don't fall for all high heel shoes.

Take a few "Bones" a week and salt 'em away,
You may need 'em, Old Pal, some cold, Winter day,
For, Gee, it is great to dig down in your jeans,
And find there the price of room rent and beans.

WATCH YOURSELF GO BY!

The book written by Al. G. Field, "Watch Yourself Go By," has become one of the best sellers of the times. It is a book unique in many particulars, and, therefore, doubly interesting, treating of men and matters, recollections of a busy life, a story of the life of a boy and man that the world has been interested in for nearly a half a century. Book reviewers all pronounce the work a masterpiece, of interest to young and old; just the sort of a holiday gift that will be appreciated by all. Bound in red cloth, it makes a handsome ornament for the bookcase. More show folks have read this book than any published in years, not that it deals entirely with show life; in fact, aside from the author's endeavor to enter the walks of show life, there is very little directly pertaining to that profession in the book. Its ramifications are so varied that the reader is interested from the opening chapter. There is home life, with homelike characters so deftly drawn that their counterparts are met in the daily walks of life, hence the title, "Watch Yourself Go By," and many there be who will see themselves go by in the various characters in the book.

Palmer, the panorama man, is said to live in Chicago, and thousands have watched him go by. Jake lives everywhere, and there are thousands the counterpart of Mrs. Palmer living in memory in this land to-day. Linn, the big mountain girl, is true to life, while Uncle Henry and Uncle Madison were both known to thousands of show folks that have visited Burlington, Ia., or Pittsburgh, Pa., the past forty years. Cousin Charley is a living human being, and that he felt the character fitted him is proved by the fact that he instituted, or endeavored to institute, suit against the author for libel. Bill Brown, one of the most noted jokers of the day, is the sporting goods dealer of Pittsburgh, Pa. He is a "High Daddy" in the Shrine order. Pet Clayton is the Mayor of St. Joseph, Mo. They, with a number of others, figure in the book.

If Al. G. Field had not contributed more to the happiness of the world than the book, "Watch Yourself Go By," he would be reimbursed.

"Watch Yourself Go By"

(A Book by AL. G. FIELD)

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"IN 1847."

BY EDW. LE ROY RICE.

In the passing of Arthur Moreland last month there departed the third and last member of a trio of once famous burnt cork artists who were prominent in minstrelsy for many years.

A peculiar coincidence was the fact that Mr. Moreland, Bobby Newcomb and Luke Schoolcraft, who had played together many times on the same bill, were born on three successive days in 1847.

Arthur Moreland was one of the greatest of interlocutors. Bobby Newcomb ranked with the greatest neat song and dance men in minstrelsy. As for Luke Schoolcraft, he was inimitable as a negro delineator. We have never seen his equal, nor is it likely we ever shall.

ARTHUR MORELAND.
Born Nov. 12, 1847.
Died Nov. 17, 1915.

BOBBY NEWCOMB.
Born Nov. 13, 1847.
Died June 1, 1888.

LUKE SCHOOLCRAFT.
Born Nov. 14, 1847.
Died March 10, 1893.

THE CIRCUS SEASON OF 1915.

BY "THE MAJOR."

At the time this is written most of the circuses that have toured the country season of 1915 are in Winter quarters, and only a very few of the medium-sized ones are still plugging away in the South. The past season has been fraught with many surprises and in the main will go down as one of medium business. It is safe to say that none of the shows have done as well as in previous seasons, with, perhaps, one or two exceptions.

None of the managers were very optimistic when the season opened last Spring, and as the season advanced they found that they had rightly sized up the situation. The fear of war had much to do with the poor business, and the conditions in the East and the middle West were very discouraging. It was even worse on the Coast. For the first time in years the Ringlings abandoned their coast tour, and their two big shows were obliged to put in time in some pretty small cities and towns to round out the season. They resorted to the old time methods of billing excursion routes and drew people from a radius of fifty miles. In the middle West the Barnum Show played some towns of 1,500 population, and did good business at that.

There was plenty of rain, a weather condition particularly true of the Spring season. The Sells-Floto was the worst sufferer in this respect, and was obliged to make long detours to avoid the flooded districts. The foot and mouth disease also caused the shows considerable trouble, and none of them ventured out with their camels or other split-hoof animals.

The Gollmar Show was the worst sufferer from the floods, and was tied up for a week in Nebraska by a washout that carried away a bridge, and left them high and dry on the lot. The Hagenbeck-Wallace Show had its share of bad weather in the Spring, but had a very successful Spring tour, at that. This show was one of the surprises of the season. It has done a remarkable business all Summer, and has firmly established itself in some of the largest cities in the country. It did big in Detroit, Minneapolis, and its tour of the Northwest was mainly successful, although it followed the Barnum Show, and had opposition from the big fairs of that section. Its tour of the South was a surprise even to the management. The show played almost an entire new territory, and had capacity more than once. The extension of its season brought it up against bad weather, and it was obliged to follow the Barnum Show, but pulled out to the good.

The season of the 101 Ranch, it is said, was the best it has had in years. It covered a vast amount of territory, and did big business, with Willard as the main drawing card.

The East was in bad condition all season, and the shows that made that section did not fare as well as anticipated. The 101 Ranch did about the best business. The Jones Bros.' Show and the La Tena Show had pretty poor business, getting big returns only in spots. Maine was in poor shape, and especially the potatoe country. Pennsylvania had plenty of shows, but none of them did a very large business. The Wheeler Bros.' Show, a wagon show, pulled along through the East and made a long season South, and it is said made some money on the season.

The Tompkins Wild West, a wagon outfit that is fast making a name for itself in the East, enjoyed a very good season. Frank A. Robbins found things pretty rocky in the East and closed early. No one who knows Frank A., however, believes that he will fail to go out next Spring. Shows of the size of the Sparks Show were able to stay out late and get money late in the Fall. This show covered a lot of territory the past Summer, and did a good average business. It has firmly established itself in the Middle and Northwest, and, as everyone knows, practically owns the South. It is one of the last, if not the last, to close, and did not pull into Winter quarters till Dec. 6.

The Yankee Robinson Show dug up some new territory in the West and struck it rich in Colorado and Nebraska. Its business was poor in the copper country, and every other show that went up there found it the same. The Sun Bros.' Show went along over its old territory and plunged into the Northwest just in harvest time. It took a week of it and jumped right out again. It was lucky in Mississippi, and had that State practically to itself.

The Eschman Show established a record for hop-scotching, and did good business on the season. Jerry Mugivan and Bert Bowers, with their Howe's London and Robinson Famous Shows, put in a season of about thirty weeks, and covered a good deal of country. It is stated on excellent authority that the former show was not a very big winner on the season. The Robinson Show did well in the South, the name having a good deal to do with it.

Al. G. Barnes had a good season. He did not come as far East as usual, and where he is known it was no trouble for him to get the crowds. It is not so many years ago that he was an Eastern showman, working for Sig. Sautelle. He deserves all the success that he has won. Jones Bros.' Show had a side kick in the Stone & Murray outfit, afterwards called the Park & Banks Show, and it did a very good two car business on the season. The Hodgini Show, a new venture, stayed out all season, and after Luke Gillette took charge of the advance, hit some paying spots. The Gentry Bros. quit the season winners. The Hugo Bros.' Show did not do as well. The Mighty Haag Show, back on wagons, stayed in the South all Summer and Fall and did a paying business.

One who has covered the entire territory the past season, and is in a position to know, has sized up the conditions of the country and finds that the best section is the Northwest. The people out there had plenty of money and spent it for amusement. They appeared to pay no attention to the war scare, and there was not much for them to worry about with dollar wheat and good prices for everything they raised. The Coast is dead. I mean the Pacific Coast. Conditions may improve by another season, but, theatrically and circusly, it is N. G. at present.

Conditions in the East are improving and it ought to be good by another Spring. The manufacturers are getting plenty of orders and are moving their products. The South is not prosperous, despite rumors to the contrary. True, they are getting good prices for their cotton, but the planters were in a bad hole last season, owing money right and left, and this season's crop was mostly mortgaged. The colored cotton pickers had a little money for a little while, and they are mostly broke by this time. During the week of Nov. 28 the dealers have posted warning advising the people to hold their cotton in anticipation of a raise, and they are mostly all doing so. If cotton holds up around twelve cents and goes higher before Spring, the season's crop will be sold to good prices and the South will be in good condition by another Fall, if there is not overproduction next Summer.

Circus managers look forward to a good season commencing next Spring, and there will be some surprises are the blue birds whistle again. New shows are being framed up, the present ones enlarged and some of the medium sized ones are going to surprise everybody. To settle a much discussed question let me in conclusion give my views on the subject. Automobiles are a benefit to the circus business, except in bad weather. With the roads in bad condition the farmer finds it impossible to drive his car to town, and he stays at home rather than hitch up his work horses to a wagon and bring his family to town. Few of them have retained the horse and buggy. The circus business is just as good now as it ever was, and could be made even better if disreputable managers would forsake disreputable practices and carry circuses over the country that were honestly conducted and kept within the pale of decency.

THE MEDICINE SHOW.

BY C. L. EDSON.

Now I remember the medicine show,
That came to our town in the long ago;
The carriage stopped in the village square;
Gasolene torches raised a glare;
Song, with a banjo, rode the air;
And all of the loafers soon were there.
The Doc wore long, black Indian hair;
Of pistols he carried a thumping pair;
And he gave the people a medicine show
In the humdrum village of long ago.

I recall how the people smiled,
And joked and gathered on hurrying feet.
For entertainment our hearts were wild,
We hungered much for the showman's treat;
Motion pictures were yet unborn,
Or the phonograph with its singing horn,
Or a daily paper at night and morn;
Life was a rondeau of wheat and corn,
And a sweet relief from the corn and wheat,
Was a medicine show in the village street.

The Indian doctor, he cleared his throat,
And said: "I am here to entertain,"
He rolled up the sleeves of his loose black coat,
"And the tricks I do, I will first explain:
You see this knife?" and he pulled it free,
A regular Bluebeard snickersnee;
"I will lop off the head of a boy," said he,
"And pass it around for you all to see,
Then slap it back where it used to be;
And the boy will be able to get up and go,
Healed by the salve of the medicine show!"

The boys then fled to the far outside;
The grown-ups surged and were crowding near,
And we stood with our mouths all open wide,
Each of us spreading a fan-like ear.
"I'll show you wonders beyond belief,
With a plain lead pencil, I'll pull your teeth,
And never hurt you a bit—in brief,
This salve I sell is a pain relief."
And he sold us salve and magnetic soap,
And electric belts and corn cure dope,
Till it grew so late that he couldn't wait,
To catch a boy to decapitate.

(From the National Sunday Magazine).

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THE ENDS OF THE EARTH

BY HARRY CORSON CLARKE.

Do you really think THE CLIPPER readers (may they continue to increase!) would like to hear of some of the out of the way places we have visited? The ends of the earth, as it were? Be careful; you know they say that a man can travel enough in six months to bore his friends the rest of his life, and I have put in the better part of the last six years traveling. But, if you say so, here goes.

One of my clearest and most fascinating memories is of the little town of Dobo, situated on one of the Aroe Islands, in the Banda Sea. It might be due to the fact that this little Malay village was almost untouched by Western civilization, whatever the reason, that the appeal was strong. We arrived there early in the morning, which is the most delightful time in the tropics.

Our steam launch quickly took us from the big boat to the little wooden pier, and what a motley crowd to meet us. Malays, Javanese, Japanese, Chinese, Filipinos, and even a few Australian Aborigines. They had nothing to sell and were not guides.

Think of that, you tourists! How different from one's usual landing at the pier.

We at once came to the Square, where the homes of the white people were built, twenty-two in all, and most of them had boarded our steamer as soon as she dropped anchor. Once a month they could mix with their kind and eat the fare of Western civilization.

There is but one white woman in Dobo. In fact, she is the only one in the Aroe Islands. Her husband is a Russian, she is English. The other members of the little colony are Dutch, Australian and German. They are stationed there for the pearl fisheries.

There was a little in the Square to interest us, but just beyond we caught sight of one of the most beautiful avenues I have ever seen. Long lines of cocoanut palms made a shade so dense and cool that we were almost chilled, even in the tropics.

At first we saw only this long, straight avenue and the trees, but as we drew near we found houses built of bamboo. They were raised about four or five feet from the ground, and quaint little bamboo ladders led one to the door. The houses were much alike, with gardens of shining white sand, enclosed by bamboo fences, while on each gate was the name of the owner. If he was a Monammedan and had been to Mecca, the fact was indicated as well as his name. As if they had realized that this color scheme needed another tint, most of the houses had little swings hung beneath them, and on these could be seen cockatoos of almost every color. Occasionally one would see, standing at the door, a Malay girl with her graceful *sarong* falling in lines an artist might rave over. The blue of a tropical sea could be seen on the right, but the glare of the sun was not to be desired, and in this avenue of palms all was cool, clean and quiet.

A CHINESE CEMETERY AT DOBO, AROE ISLANDS.

Further on, past the houses, was a Chinese cemetery, and beyond a little stream crossed on path and grass took the place of the sand. We were told to beware of lintah lintah (leeches), as the grass was full of them. We were fortunate in avoiding them, however, and soon returned to the shelter of the palms. Our walk had made us thirsty, and our knowledge of Malay came in nicely here. We found a native boy, and "Minta buah klapa" ("We want cocoanuts"), sent him walking up the slender trunk of the tree just like a monkey, and in less time than it takes to tell it the cocoanuts were dropping at our feet. Those wonderful trees, they are the most beautiful in the world. Their shade is heavenly, after the heat of the sun, and here we were satisfying our hunger and thirst from their fruit.

I was just saying to myself, "I must have something for this island that will be typical of it," when a party of Malay men passed, and each had in his belt a most murderous looking knife. Not the kris of the Javanese, but a short, wide knife, whose sheath was made of thin pieces of wood bound together with strips from a reed. The very thing I wanted, and "brapa pisau?" ("How much for the knife?") started a lively conversation, and I was soon in possession of a most interesting souvenir.

We returned to our boat about sunset. The white inhabitants of Dobo were saying good-bye to the captain, and there were tears in the woman's eyes as she descended the gang plank and the good looking English lad that helped her into the launch said, "And now for another month of hell."

It made us think.

Who of us have what we desire, or, having it, desire it?

I had been thinking all day that I would ask nothing better than to spend my life in such a beautiful spot!

There was the usual bustle of "casting off." The swash of the water gently carried us away from the pier. The shrill blast of the whistle announced our departure, the engines started and we were soon gliding swiftly over the deep blue, leaving in our wake a trail of snowy foam that stretched back as far as the eye could see.

We stood on the deck until the last feathery palm disappeared, and the little island, growing more and more indistinct, sank below the horizon and left nothing but the vast expanse of blue, with only the white foamy line to tell from whence we came.

I do not believe the memory of our brief visit to that little far off isle will ever leave me, for often do my thoughts fly back to Dobo, with just a tinge of sadness when I think of the one white woman on that lonely and beautiful isle.

And this somehow brings to my mind two other islands that, by good fortune, I once visited—Washington and Fanning. They are in the Pacific Ocean, just a few degrees North of the Equator, and almost due South of the Hawaiian Islands. We were on board the *Makura, en route* from Honolulu to Sydney, Australia. The usual stops of this line are Suva, Fiji and Auckland, New Zealand. But we were in luck, for just before leaving Honolulu our captain was told of a shipwrecked crew on Washington Island, and we were to rescue them.

IN THE SOUTH SEA ISLANDS.

Can you imagine the excitement on our boat when it became known? At first it was only whispered—shipwrecked crew—desert island—bad for men, but death for women and children—nothing to eat but roots, herbs, etc., etc.

Numerous passengers had inside information, and they were much sought after in the smoking room and on deck. Their story was that a sailing vessel had landed a party of thirty people, mostly men, but a few women and children, to gather cocoanuts. That the vessel was standing out from shore waiting for them when a storm came up, the vessel sprang a leak, and not daring to go near the dangerous shore, they put out to sea, finally landing in Honolulu. As the *Makura* was the first boat to leave that port for the South we were to rescue them. They had been on the island thirty-five days.

Excitement increased each day, when early one morning we came in sight of a most beautiful island. I wish I could give some idea of the color of the sea in that morning light. The white sprays that dashed into the air as the waves broke on the coral reef, the graceful palms and the sand glistening like so many diamonds.

As we drew nearer we were surprised to see houses, but no sign of life, and we feared that our mission was in vain—that they had perished. As we approached our boat gave a long whistle and soon we saw men running along the shore. They launched a canoe and pulled for our boat.

One heartless passenger remarked that they appeared rather active for starving men—but he was soon silenced.

With breathless anxiety we watched them coming to us through the surf—and it was wonderful the way they managed their boat. Sometimes they were lost to view, but in an instant they would re-appear cutting through the breakers. Beef tea, rum, hot milk, etc., etc., were ready for them.

We soon noticed that they seemed far from a state of collapse, in fact one magnificently proportioned South Sea Islander was smoking a pipe. As they pulled in alongside of us and came up the gang plank, we gathered 'round, every one eager to get their first words.

Imagine our surprise when the first white man to step on deck asked the officer if they could do anything for us. It seems that they were not in need, and that plenty of supplies were on the island, but hearing a whistle, and seeing so large a boat out of her course they naturally thought that we had met with some accident.

We soon learned that the sailing boat that had sent us on our wild goose chase had contracted to take them from their home on Fanning Island to Washington Island, where they had work to keep them for some time. The boat was to take them back again when they were through. But they grew tired of waiting and left. After arriving at Honolulu they learned that these people could make them a lot of trouble if they were left there, so they thought of the very simple plan of sending a big liner to do their work.

Our captain was angry at having been fooled but agreed to take them to Fanning, seventy-five miles away.

Our new passengers were of all shades, from the white Englishman to the coal black lad from the Gilbert Islands.

That afternoon we made our second stop.

You have heard of the wonderful charm of the blue lagoon? Well, that's Fanning. It seemed just a narrow fringe of land thick with cocoanut palms around a blue lagoon. We landed our passengers and, just as we were about to steam off, we saw a boat coming out from the shore. There is a cable station at Fanning, so, of course, it has a white population, which then consisted of three married couples, eleven young men, several children and one half-grown girl. Every six months a boat brings mail and lands their supplies. Then they feast and are happy for a day, then back to the old monotony again. They live on canned goods; nothing grows there but cocoanuts. They have no ice or fresh meat, no eggs, and only condensed milk.

Can you picture their delight when word came that a big steamer was in sight? They came out, of course, to buy what they could from us. An extra day of life in their long year. They took apples, pineapples, meat, ice, vegetables, beer, candy, books and newspapers. It was a lively crowd that went back to Fanning that night. Early in the day I had put in my time in talking to one of the white men we had taken on. The tales he told me of Fanning would furnish many a plot for story or play.

He told one of an English sailor who first planted the Union Jack on its shores, of his love for a native girl, of a rascally lawyer at Suva, of a beautiful half-cast girl and a French convict of a priest, and the sale of the island; in fact, a story so romantic that it would warm the heart of the coldest critic.

Of course, these visits and happenings were all incidental to our tours while showing in the ends of the earth.

We have seen many different kinds of entertainment during our travels. We have listened to the beautiful Hawaiian girl sing her plaintive song—we have admired the grace of the Maori maiden as she executed her native dance.

One evening, in Java, as we were taking our customary drive, we saw a troupe of Javanese players strolling down the street. They were followed by servants carrying the musical instruments, make-up, etc., etc., swung from a bamooo pole. We told our driver to follow them, and to our surprise we found they were on their way to our hotel. The Grand Hotel de Djokjakarta. Djokjakarta, that's a great name, isn't it? It's a great town, too. We selected it for a prolonged stay for several reasons. One was that in this town a Sultan still reigns, though under the Dutch Government, of course. But he still holds his court as he did of old, and a gold umbrella is held over his royal head.

When he leaves his palace, which is not often, he drives forth in a carriage with many horses, or sometimes he takes the air on a much bedecked elephant. Another reason for our stay in Djokjakarta was, that from here one could easily visit the most beautiful of the ancient Hindoo temples. It is called Boro-boedoer, the temple of Buddha.

A JAVANESE THEATRICAL CO.

But to return to our players. When we arrived at the hotel we found they had started their entertainment. We hastily joined the other guests who sat in a semi-circle on the veranda, the players in front of them. It was a most interesting sight. The deep blue of the sky, with a new moon hanging low, made a back drop hard to beat. The graceful, swaying cocoanut palms that guarded the sides of the veranda were the wings, and as for the players. Many of us saw the charming little Javanese maids at the Chicago World's Fair, and can form an opinion as to their grace and charm, but here you had them with a stage that belongs to them—their native land.

BORO-BOEDOER, TEMPLE OF BUDDHA, IN JAVA.

And the play—for, remember this was no cabaret, where they sang and danced—a tragedy, acted with spirit. And so good was the pantomime of the players that, while we could not understand all they said, it was easy to follow the story. The heroine danced and sang, but this was to reward her lover who had bravely rescued her from the villain, who, by the way, wore the mask of a monkey and imitated the actions of one. Not a comedy, acrobatic monkey, but an armed and tragic monkey that fought a magnificent fight with the hero for the sake of a fair lady.

They had a comic relief, too, but I am afraid I can't tell you much of that. I am sure it was good from the way it was received by the natives, who formed fantastic groups on the lawn below, like the groundlings of Shakespeare's time. Some of them were so noisy in their appreciation that a native policeman spoke to them, often forcing them to retire, which they did with much lamentation.

It is surprising how few people get to Java. It is tremendously interesting, beautiful and comfortable, and not hard to reach. From Australia you have the Royal Packet Steam Navigation Line; these boats are not large, but most comfortable. If you come from England, the Netherlands Line is one of the finest in the world, and, of course, from Singapore you get all kinds of boats if you happen to come down from China or Japan.

IN CEYLON.

As you know, we came from Australia. Our first stop was Sourabaya. The dock is several miles from the town, to reach which we got into the most absurd two-wheeled vehicle called a gharry. I sat in front with the driver, my wife and niece sitting with their backs to us in the rear. To have a really pleasant ride in a gharry the occupants of the front and rear seats should balance each other. Woe betide you if those in the rear outweigh those in the front, or *vice versa*. It is really quite an art to ride in one. After we became accustomed to it we rather liked it.

The customs of the Javanese are interesting. You can see the natives washing their clothes in the stream and beating them on the stones to cleanse them. We saw them having their hair cut in the street, buying and selling. In short, the entire native life may be seen in a slow drive from the dock.

When we arrived at the hotel we found it quite full, but by sitting down and refusing to move, they finally made room for us. It was here we had our first rice table. It is the usual lunch in the Dutch East Indies. They first bring you a large soup plate, which you line with rice, to this you add many known and unknown kinds of food. Meat balls, chicken, spiced fish, bananas, ginger, eggs, chutney and many things, the names of which I do not know.

The idea seems to be to pile your dish so high that you are out of sight, then eat yourself into view again. But, seriously, if you will content yourself with a few dishes you will find it very nice.

We found Sourabaya so hot that we decided to move on to Djokjazarta, and when you get me going on that city I never know when to stop. On the train, before we reached it, we saw the most wonderful ruined temples. As for the town itself, there is nothing just like it in the world—or so it seemed to us.

Of course, one of the first things we wanted to see was the Kraton; this is the name given to the walled city in which lives the Sultan and his retinue, about fifteen thousand in all, we were told. In the very centre is the palace, surrounded by smaller houses belonging to His Majesty's jewel maker, his *sarong* maker, his butcher, his baker and, most important, his gold umbrella maker. The gold umbrella, by the way, is not only the sign of royalty, but of any person or thing connected with royalty. It is held over the prime minister and members of the cabinet, or whatever they are called in Java. It is also held over the food of the Sultan, his robes or anything belonging to him that is being conveyed to his palace. He seldom shows himself to his people, and when he does they fall on their faces before him. He is worshipped almost like a God.

The present Sultan has a large family. I can't tell you just how many wives, but I saw about seventy-five children rush from the gates one day. They had about three minutes of glorious freedom, when several old ladies, in great excitement, got them in again. I asked if it was an infant school, but was told it was the children of the Sultan. He has a menagerie, too, elephants, tigers, leopards. He also has magnificent horses, about two hundred, I should say, and carriages of many designs. It was very fascinating, the peeps we had at Javanese royalty. We found these people dignified, polite, even courtly in manner.

Early the next day we visited the Water Palace the ruins of a wonderful Summer residence of some dead and gone Sultan. In fact, it was built before Europeans came to interfere with the glorious pomp and splendor of the ancient rulers. It is surrounded by water, as its name suggests. Quaint bridges lead you to the different entrances. We saw the dancing hall, where the Javanese maidens entertained the court with their grace and charm, the school room where the little sultans and sultanas received their education. We saw the bedrooms, past which ran streams of cool water, whose gentle murmur as it flowed over the rocks made a pleasant lullaby. We went out on the balconies that hung over a lake shaded by palms and fringed with tropical flowers. It was fairy land.

We had a rather strange experience that day. We were admiring the grounds before entering the palace when we noticed that a native woman was following us. She seemed to admire whatever we did. I picked a flower; I had never seen it before, I admired it and showed it to my wife. Presently our friend picked another flower of the same kind and looked at it, as if she had never seen one like it before, and she, too, handed it to Mrs. Clarke. Up to this time we had paid little attention to her, but from now on we watched her. We soon found that whatever we admired, she did. She looked at things she must have seen all her life and expressed the same surprise and admiration that we did. She would look at the lady's hands and say, "blanda," which means white in Malay.

We found she was immensely pleased when we treated her as one of the party, showing her the beauties of the palace that she must have seen hundreds of times. She looked at each room with a surprised delight. When we returned to our carriage she insisted upon getting in with us. We did not know just what to do; we had about decided to take her to the hotel, if she wanted to go, but our driver was much upset over it. He explained it would never do; in fact, lifted her out of the carriage and spoke rapidly to her in Javanese. She was very meek now, and stood watching us drive off with a wistful look in her beautiful eyes.

My wife evolved the theory that for some reason she wanted to be white, and as children play that they are grown-ups, so she played at the game of being one of the white race.

What a disappointment to her not to come with us, poor girl. But, after all, she may have found true happiness in her game, for it is one that if you lose you can easily start again and pretend more wonderful things than before. I am glad we saw her, standing there beneath that old arch, with her sarong blowing about her bare feet and the sunlight glinting from her black hair.

And now I really must ring down the curtain or they will walk out on me.

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ME TOO

RUTH ROYE

THE DAYS OF REAL VARIETY.

BY BERT MARION.

The good old name, "Variety"
In the days of Tony Pastor
Was patronized by people
Such as Vanderbilt and Astor.
They knew an all-star bill they'd see,
Of real genuine variety!
Top lined by Tony Pastor,
Of world wide notoriety.

The public never went away
From Pastor's disappointed.
They could bring their wives and children then,
For no jokes were double jointed.
The shows were not made up with freaks
Or criminal society,
And you seldom saw a bad act then
In the days of real variety.

In those days artists never knew
About the supper show.
Two matinees a week they had
Some twenty years ago.
Then all the acts were starr'd alike,
In print not aggravated,
For talent they would stand alone;
Each act originated.

No acts were pann'd or queer'd then
By a critic's caustic pen.
The manager was then the judge!
And booked you back again.
Big screams were in the market,
And you talk about a laugh;
Oh me, Oh my, the audience
Would nearly split in half.

And Dear old Tony Pastor
Enjoyed the show so greatly,
In shirt sleeves he would watch the show,
With silk hat tall and stately.
"By Jim-i-nady," he'd oft remark,
That bit you did was clever;
Give me your open time again,
Your act is better than ever.

It made you feel like working then,
And you did your very best;
For the audience seemed to know you
Tho' you came from the West.
There was something 'bout that little house
That made you feel at home.
The same way with the audience,
They never cared to roam.

I would like to mention many acts,
But space would not permit.
Real artists who played Pastor's,
The house of many hits.
Since then they've called it vaudeville,
But with all due propriety,
There were no gold bricks on Pastor's stage
In those days of real variety.

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The offer of a prize for the most popular chorus girl made by THE CLIPPER for the season ending July 1, 1916, gives each girl a chance to earn a little extra money, and it behooves them to get busy.

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Pretty Good for a Year and a Half, Eh!

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WRITER OF

"Peg o' My Heart," "The High Cost of Loving," "I'm on the Way to Mandalay," "I Didn't Raise My Boy to Be a Soldier," "Rip Van Winkle," "Smother Me With Kisses," "When It's Nighttime Down in Burgundy," "The Sweetest Girl in Monterey," "Always Take a Girl Named Daisy," "Over the Hills to Mary."

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PASSING OF THE EDEN MUSEE.

BY VAN K. ALLISON.

Just as modern trolley cars have supplanted the old-time horse car, and bridges and tubes have nearly pushed the river ferry into oblivion, so other great changes have taken place in America's city of cities, not alone in science and invention, but as well in fashions and pleasures. And so theatres and amusement places have likewise shared the changes that time brings. The coming of moving pictures, the advent of modern vaudeville and other great innovations in the field of entertainment have superceded the "museums" and "side shows," "penny arcades" and the like of the last generation. And so the old Eden Musee, which thrived for so many years when Twenty-third Street was what Forty-second Street is to-day, has passed into the list of doomed pleasure places. True, for the last decade or so it was a place where country folk stared and gaped and wondered, or white capped nurses piloted excited charges through the wondrous halls of paint and wax, but nevertheless there was a time when the Eden Musee held sway as one of the most popular amusement places in the city. Lack of business put it into the hands of the receiver, who will keep it open till Jan. 1, 1916, at least. It will not be long, however, before this landmark will be a thing of the past with a modern business building to mark the place where it once stood.

Soon, no doubt, most of the wax statuary and mechanical wonders which adorn its halls will be removed. The lady who powdered her nose for several decades while her husband stood impatiently waiting to take her to the ball will have made her last application of talcum, to the immense satisfaction of that gentleman. And perhaps the snoring attendant, who slept a sleep rivaling only that of Rip Van Winkle, will at last have awakened to realize that hoopskirts are no more.

Although wax figures were added from time to time depicting modern people of interest, there were a number of groups that had stood since the museum was opened. Among the most prominent of these were Florence Nightingale, Booker T. Washington, Sir John Henry Irving, Jenny Lind, and almost all of the crowned heads of Europe. The scene showing the assassination of Julius Cæsar and another showing a police attack on a counterfeiters' den were among the best done.

And this last brings us to that gruesome place, "The Chamber of Horrors." Here one viewed with bated breath such horrible scenes as the Chinese torture cell, wax figures representing various well known crimes, an electrocution, and other like subjects.

And then there were those wonderful curved mirrors in front of which fat ladies stood and beamed because the illusionary effects made short and fat dimensions tall and lean, and *vice versa*. The big auditorium in the rear of the building was, perhaps, most popular with the youngsters. They sat and drank ice cream sodas or lemonades, and were often entertained by a skillful magician, who produced an endless variety of articles from some elderly gentleman's high silk hat, to their great delight. And it is interesting to note that some of the greatest exponents of the conjurer's art appeared on the little stage in the auditorium, many of them making their first American appearances here. Among them was the famous De Kolta, Yank Hoe, Warren Keane, Frank Powell, Hewes, the White Yogi; Manak Shah, the Mysterious Dunninger, and Felix Herrmann, a nephew of the noted Alexander Herrmann. The Eden Musee was one of the first places where moving pictures were first shown. In those days they flickered and jumped, and had a tendency to produce violent headaches, but that did not seem to render them less popular, especially among the kiddies. Above the auditorium was a circular gallery where one could glue their eyes to small wooden boxes, turn a crank and tour through the Alps and nearly every other country, via flickering panoramic views.

And then we must not overlook that mysterious automaton (called Ajab, I think), who always beat his opponent at checkers or chess. His attendant always carefully exhibited his mysterious clockwork, but even the "hay rube," in most instances, refused to swallow this colossal example of plain American bluff.

However, the Eden Musee was by no means an American origination, as may be readily surmised from its name. Mme. Tousaud, who conducts a gallery of wax-work in London, the Musee Grevin of Paris, and the Panopticon, of Berlin, are the three greatest show places of this sort in the world, and these foreign museums, it must be admitted, have fared more successfully than the New York institution. The Eden Musee was erected in 1884, with Theodore Heilman as president, and Henry Fernbach and Theodore De Lemos as architects. For a time the thing was a great success, but in latter years its patronage suffered severely, and, as was mentioned in the beginning of this article, was confined almost entirely to country people, tourists and children.

And now we must bid farewell to the Eden Musee.

HISTORY OF WM. SHAKESPEARE.

BY FRANK DUMONT.

William Shakespeare wrote plays and tragedies. You must keep track of them, as it tells the story of his life. Shakespeare was born on the "Twelfth Night" during a "Tempest" in the small "Hamlet" of "Coriolanus," during "Henry the Fourth's" reign. In company with "Two Gentlemen from Verona" he journeyed East and became a "Merchant of Venice," and always gave "Measure for Measure." He became acquainted with "Antony and Cleopatra," and tried to steal her from Antony, but it was "Love's Labor Lost," and he awoke from his "Midsummer Night's Dream." And then he went after the "Merry Wives of Windsor" until their husbands, "Julius Cæsar" and "Cymbeline," got on to his curves, and he received a beating from "Othello, the Moor of Venice," and thus began a "Comedy of Errors" that came near ending his "Winter's Tale."

He next tried his fortune with "Richard III," who took him before "King Lear," who declared it was his long lost son, "Macbeth." He then became acquainted with two lovers, "Romeo and Juliet," but Romeo challenged him. Shakespeare responded "As You Like it," but it seems to me you make "Much Ado About Nothing." So he married her and put in his whole life to the "Taming of the Shrew." He died during the reign of "Henry the Eighth," or "King John," and his last words were "All's Well That Ends Well."

FRED NIBLO

IN

"HIT-THE-TRAIL-HOLLIDAY"

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HIS HOME TOWN.

THE CIRCUS MAGNATE GETS A BIG SURPRISE WHEN HE REVISITS THE SCENES OF HIS BOYHOOD.

BY FLETCHER SMITH.

Something was wrong with Lawrence. For once, the shrewdest circus manager in the country, who had forged his way ahead from a little outfit of ten cars to a big show of fifty steel flats and sleepers, felt that he was losing his grip, and realized that he was not holding his own against the strenuous opposition of the other big circus magnates.

He felt that he needed a good, long rest away from the worry and constant battle with the opposition, but he hated to give up as long as he had an ounce of strength or fight left in him. He was thankful that the season was at an end and that, at least, for a few months, he could take the time to spend his days and nights as he pleased.

Seated in the office of his private car, on his way to his Winter quarters his thoughts wandered back to the days of his boyhood. He recalled the night twenty-five years before, that he and his boyhood chum, Arthur Flanders, had met at the depot of the Southern New Hampshire town, and catching a midnight freight, had beat their way to the city where they joined the Great Syndicate Show. Flanders, he recalled, soon tired of the life and joined a dramatic company in the middle West, landing finally in Chicago, where he became the greatest character actor of his time.

And now Flanders was dead. He was buried in the little cemetery behind the big white Congregational Church that stood on the top of the upper village hill to be seen nearly as far as the snow-capped peaks of the White Mountain range. He thought of his mother, of a mother who had not had a line from him for years. He always imagined he was too busy to find time to write a letter home, and all that he knew of her was that she was still alive and lived in the old homestead by the mill.

And then there was the girl back home. She was a mighty pretty girl, he remembered, when he used to take her twice a week to the singing school in the basement of the Methodist Church. He wondered if she was married or had treasured his memory all these years and had waited for his return, as she had tearfully promised the night he told her of his life's ambition.

If that girl was still alive and loved him as in his boyhood days he would marry her, and yes, he might even decide to settle down for good in that little New Hampshire town. And why not? he asked himself. He had prospered, he was rich. He knew a man who would buy his show at a moment's notice, and even if he did not, the trust would take it over at the asking. The more he thought of it the firmer became his intentions of at least paying a visit to the scenes of his boyhood days. He pictured in his mind the reception he would receive at the hands of his old pals. They must have heard of his success, and wouldn't they be proud to welcome in their midst once more the home town boy who had become the leading light in the circus world?

What a lot of stories he would tell them seated around the big wood burner in old man Petty's store. The doctor he consulted told him he needed a long rest and a complete change of scenes. There was certainly plenty of rest in his home town, buried among the hills of the old Granite State.

A week later found him on a fast train bound for Boston. The next morning he took the three car local that slowly wound its way across the State line among the villages of Southern New Hampshire. He alighted at the same old delapidated wooded station, and was amazed to note the changes that had taken place about the depot village. The march of improvement had affected everything but the railroad company. Across the track, was a big brick shoe factory, and in the place of the one story wooden stores were business blocks of brick and stone, bearing over the doors familiar names.

The lower village, a mile away, was his objective point, and while he could have taken an electric car, he preferred to walk. It was a bright, clear Winter's morning, the ground covered a foot deep with snow. Icicles hung from the trees, glistening like diamonds in the sun. Passing down the main street he came to the open country and gained the first glimpse of the scenes of his boyhood. The big white church still stood on the hill, and by its side was the old academy he had attended and gained the reputation of being the worst boy in the town. He thought of the night he and Arthur Flanders had climbed up to the belfry, turned the bell upside down and filled it with water. How they laughed the next morning when the bell failed to ring for morning prayers and they heard the janitor tell the principal of finding the clapper solidly encased in ice. Then there was the night they placed Deacon Hawkins' cow in Miss Anderson's room, and the time they ran a wire from the bell tongue to the top of the big elm back of the church where they pulled alarm after alarm and had "Essex No. 2" and the old hand tub, "Dirigo," running here and there about the village, in fruitless attempts to locate the fires.

He passed the old home of Deacon Hawkins, and he remembered the mornings he had jumped out of bed at sunrise to help the stingy old hypocrite cultivate his many acres. Across the street was the home of Doctor Horsby; still in good repair, and newly painted. What a fine, kind hearted man the doctor had been. Many the Summer's night he, with half a dozen other boys, fitted out with drums, relics of the war and dearly cherished by the doctor, had proudly marched up the main street to the residence of Col. Radams, who, in '64, had led his regiment to victory. What great times they had after the serenade, drinking the Colonel's lemonade and eating the big piece of molasses gingerbread his good wife always set out for them.

He came to the little creek that ran through the lower village, fed from the pond that furnished power for the mill and axe factory. It had looked like a river to him in those days. He remembered the Sunday morning in the early Spring when, after Sunday school, he had slipped down by the bridge to see if the suckers were running. Sure enough they were, and there was a great big golden beauty motionless close up under the bank. He cut a willow twig, sharpened it and speared it successfully. He could never forget the look of horror on the faces of the other scholars and their parents as he passed them proudly by, swinging his trophy at the end of the willow stick. His mother had given him a sound spanking, but she cooked the fish and none had ever tasted so good before.

A little farther on he came to the cottage where the Widow Bachelder had lived. In the back yard still stood the tree that bore the early red astrachans that never lasted long enough to be picked by the rightful owner. And then, around the corner was his home. It was the first time he had seen it in twenty-five years, and he felt ashamed as he looked at it standing there among the other buildings, unpainted and sadly in need of repairs. The two big elm trees still shaded the front yard, and the lilac bushes grew by the kitchen door as of yore. There was the old garden where he had tried to raise a crop of corn and potatoes, but the weeds had beaten him to it while he fished and went in swimming out at Beaver Pond. He opened the gate and walked slowly up to the big front parlor window.

He looked in and saw his mother. She had been knitting, and the skein of yarn and long wooden needles lay in her lap. With advancing years she had fleshened considerably, and her hair was silvery grey. He could not but notice the peaceful, but still wistful, expression she wore, and something inside hurt and made him swallow a few times as he stood there and thought of the long years he had allowed himself to neglect to care for her in her declining days.

He tried to excuse himself with the thought that he always had been striving for wealth so that he might be able to make them years of happiness for her. He felt ashamed of himself, of the house, and of its old-fashioned, well-worn furniture. It looked positively shabby to him now. He almost dreaded to meet any of his former associates. But, he reasoned, it was not too late. He would make amends and show the townspeople that Fred Lawrence was still a man. He would re-paint and repair the house, he would buy his mother the finest silk dress the Widow Poors could make, he would put new furniture in the front parlor, and his mother should have the biggest and most comfortable rocker that money could buy. He would settle down in his home town and make his presence felt. Perhaps he would purchase the village hotel and show the folks what an up-to-date tavern was like.

He thought of a whole lot of things he would do as he stood there gazing through the window of that old front parlor. He aroused himself from his reverie, and passing round to the side door, sounded the old brass knocker. His mother rose slowly, laid aside her knitting, and with an air of eager expectancy, came to the door. Shading her eyes with her hand, she greeted Lawrence with a sad smile. For an instant she stood looking at him in silence. Then the light of recognition came into her eyes, and she almost gasped, "My boy, oh, my boy. God at last has answered my prayers. I knew you would come back some time to me. Let me look at you again." And she held him out at arm's length. "My, how well you look. You have been good all these years I know. Sit *down* and tell me all about yourself."

Drawing a chair up to her side he talked for an hour of his travels and experiences. His return spread rapidly and was the sensation of the hour in the little village. Mrs. Wilson, who lived across the way, developed a sudden interest in the affairs of her neighbor, and for an excuse, sent her little girl over to borrow a cup of sugar. The child returned with the information that the stranger was Mrs. Lawrence's long lost son, and that he was the owner of a circus. "My," she said, "I wush it was going to come here, I'd make him give me a ticket."

Mrs. Wilson put on her bonnet and hurried up the hill, as fast as her rheumatics would allow, to the homes of Mrs. Doctor Parks and Aunt Dorothy Poors, to tell them the news, and ere the noon hour had passed there was a procession of all the old ladies of the village headed for the Lawrence home. Mrs. Lawrence received them at the door, patting her son lovingly on the back as she introduced him to them all. "This is my boy, come home to me to stay. Isn't he handsome?" she proudly boasted.

Lawrence told the good old ladies stories of his life till they held up their hands in astonishment, and voted him the most wonderful man they had ever met. "It must be just grand," Mrs. Dr. Clark remarked, "to be a showman and see so much of the country."

It wasn't just right to kid the good old souls the way he did, but they believed every word he said, and their dreams that night were probably lurid mind pictures of wild animal fights, with their hero, Fred Lawrence, valiantly rescuing them from the very jaws of blood thirsty lions and tigers.

It was late in the afternoon before he cared to walk about the village and look up the companions of his youth. Most of them, he found, had forsaken the dull life of the little village for the excitement of the city, years ago. A few of them still remained, all of them married, the heads of families, growing old long before their time. He thought of old Uncle Morse, who used to keep the cobbling shop in the basement of Association Hall. He surely could tell him about all the boys, for there wasn't one of them who had not, at one time or another, had him fit them out with red topped copper toed boots, or sew up the rip in the "Boy's Pride Bouncer" warranted solid rubber centre. Uncle Morse was still pegging away at his bench as Lawrence walked in and shook his hand.

"Do I know yer, land sakes alive, I should say I do," he jerked out, letting fly a stream of old Honest against the rusty "hot blast" in the centre of the room. "You're Fred Lawrence, all right, that run away along with Arthur Flanders to join a show troupe. Looks as though you'd done fust rate. Ain't many of your tribe left here now, all gone to Bosting or out West. Lot of them out there. Let's see, you remember Squire Harper's son Bill? He went 'way out to Chicago and hain't been back here since he left. Dan Parson's son Ned has got a big ortermubil store in Bosting. Comes home here once in a while with his family in one of his machines. The Hunt boys, both of them, are doing good. One of them is a doctor down South some place. Got one of those institutions they fix up looney folks in. The other one, who wan't much good to work, is playing a planner for a living up in Manchester. They say he has a lot of boys and girls learning to play. Wears his hair 'way down over his collar and looks just like a perfessor. No, he ain't never got married.

though they say he used to think a heap of that Cook gal who used ter live out by Beaver Pond. Her folks wouldn't let her marry no pianna player. No, I ain't set eyes on Harry Evans for years and years. His folks moved to the city long back, and they say his father's got some kind of a government job. Yes, Walter Wright is here now, runs the shoe factory over ter the depot. He's doing well and got a big family. Who'd he marry? Didn't yer ever hear about it? Course yer didn't, what'm I thinking about? He married one of them good fer nothing Veasy young uns what lived down in Tan Lane. Nobody ever thought she'd amount to nothing. But she turned out furst rate. Settled down after she caught him, and's made him a good wife, as far as I know. At any rate, folks respect her, and she holds her head a durn sight higher 'an most of us hereabouts. The Bell boys? Oh, they left and took their mother along with them years ago. Some one said as how they were 'way out in Kansas. Bill Hartlett is a preacher. Yer don't believe it? Well, he is. He joined the Salvation Army after he had got in a scrape here with his father and run away, and is doing furst rate. He's an officer now; come home here once with a suit all covered with gold braid and a vizer cap on. Talked to the Academy boys one Sunday afternoon pretty fine. What, you must be going? Well, so long, glad ter have seen yer again. I'll look fer a ticket if yer ever bring yer show here."

Walking down the hill Lawrence dropped in on Hiram Petty, still postmaster, town clerk and justice of the peace. Petty, the same thin faced, dried-up little man as of yore, dog trotted out from behind the counter to greet him. "You're the Widow Lawrence's son, ain't yer?" he piped out in a squeaking falsetto voice, his false teeth clinking an accompaniment as he spoke. "Oh, yes, I remember yer, yer in the good-for-nothing show business, I hear. Well, glad ter hear yer have prospered. Going ter stay round here long?" and he dog trotted back behind his counter and shut the door of his safe.

Lawrence laughed to himself as he crossed the street and entered the store of Petty's rival, Frank Perkins. Perkins was a giant in size, and had always been the recognized leader among the men of the village. He was chairman of the Board of Selectmen, and the law and the power of the community. He shook hands cordially with Lawrence, but dropped them like a hot potatoe when he discovered his identity.

"So you are Fred Lawrence? I hear you are a showman now, carting a 'ot of freaks and gamblers around the country. Saw a show like it once in the city and lost my watch. How's your mother getting on?" and he busied himself in conversation with his clerk. Lawrence started to hand out a line of talk he had used more than once on just such fools as Perkins, but he thought better of it and smiled as he walked out of the store and down the street aways.

Lawyer, or, rather Judge, Hartlett, had been his friend in his boyhood days, and he well recalled the long Summer he hoed the judge's potatoes on the promise of receiving a watch when the Fall term of school opened. The judge was good to his word, but the watch was a Waterbury. However, he felt sure of a cordial welcome in his office. The judge eyed him over his big, black-bowed spectacles, and gave him a lukewarm reception. "I heard you had come home, Lawrence," he said, "and I hope you are going to stay with us indefinitely. They say you have done well with your show and have accumulated quite a lot of money. This village needs men like you. Yes sir, you could become a power here. Excellent opportunities for a man of action. Look at the depot village: see how it has prospered. Didn't hardly know it, did you? Now, there is the Underhill property down by your mother's home. Good site for a factory. Unexcelled water power, right handy for you, too. I can give you a bargain on it. Let me take you over and have a look at it."

But Lawrence was out of the office and half way down the steps before the judge noticed his absence.

Lizzie French, the girl he used to take to singing school, and who cried her eyes out the night he told her he was going to run away, came upon him just as he was starting back to Uncle Morse's shop. She was a mighty pretty girl then, and a handsome woman now. With a happy smile of recognition he advanced to meet her. She looked at him, recognized him, started to speak, then changing her mind, turned and with a look of scorn rapidly crossed the street.

Then Lawrence's temper got the best of him, and his fighting blood began to boil. It took him about thirty seconds to cover the distance to Association Hall, and he burst in upon the astonished cobbler with a whoop of rage.

"I came in to say good-bye, Uncle," he blurted out. "I wouldn't stay in this dried-up, God-forsaken town another day if they'd give me the whole burg and a part of the depot village. Talk about hospitality! They don't know the meaning of the word here. All of the folks are dead up to their necks and they don't know it. You know what I'm going to do? I'm going back to the little town where my show is packed away. I am going to put on my old clothes and hike out to the animal barn, feed the bulls and the monkeys, listen to the tigers roar, sit around the stove and swap stories with the bunch.

"There is where you will find true fellowship, whole heartedness, true men.

"Rough they may be, but they don't turn a man down; no sir. I'd rather spend one day with them than a lifetime with the old mossbacks in this town. Talk about simps, you've got a whole menagerie of them running 'round here loose. Good-bye, Uncle. I am going back. The croaker said I needed rest. He's a liar, I don't need rest. This trip has done me more good than a thousand doctors could. I belong in the show business. This town is too slow for me. I want to live among real folks once more, to get out and fight, to win, win, win. Uncle, you're the only real man I have run up against since I got in here. Here is that ticket you wanted. Keep it as a souvenir, for you will never have a chance to use it."

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HOW OLD TIME MINSTRELS ENJOYED THEMSELVES

BY FRANK DUMONT.

In the middle "fifties" a troupe of minstrels performed on the Mississippi River and its tributaries, having a steamboat called *The Banjo*. They visited all the towns on the river's banks—remaining one or two nights—if business permitted.

They were not booked far ahead—probably one or two days' billing. When the steamboat, decorated with flags, hove in sight, the magnificent brass band of four or five pieces screeched out music from the upper deck and the town turned out to welcome the minstrels. The boat tied up to the bank or some wharf, and they were ready for business.

One of the members of this troupe was Ben Cotton, who, at that time, was an inveterate fisherman, and fished all day from the side of the boat or from his "stateroom" window, which, by the way, was part of the stage when performances began. You could always find Ben Cotton, line in hand, and he would even miss his meals to "fish."

One night when the troupe was billed "for two nights only," Ben was missing when his cue was given several times. The characters were on the stage and kept repeating "Here he comes," but Ben came not. Several scouts hurriedly ran to the sides of the boat to hustle the comedian on for his entrance. At that moment Ben hauled in one of the largest catfish ever seen in those parts, and he dashed on the stage dragging the flopping catfish by the line wound around his hand. The catfish jumped all over the stage, and up on all the characters around and about him. The minstrels thought it was an alligator or a shark and jumped on the table, chairs—and the bed used in the act—for safety.

But the catfish went for them as if trained to seize and bite them. Ben couldn't get away from it, as the fish line was tangled around him, and he was as scared as the rest. But the audience—well, they shrieked with delight, yelled with merriment, believing it to be all in the play—shouts of laughter greeted every flop of the fish, and the curtain came down on a great finish and the most delighted audience they had entertained.

The show was voted the best and funniest ever seen. In the struggles to capture the fish after the curtain fell the giant catfish sprung over the side of the boat and got away—line and all.

It was the talk of the town and a packed house greeted them on the second night. The mechanical fish was the whole show, and they wanted to see it again. Ben had fished all day, but nary a bite or fish. When the ending of the show came the audience yelled and demanded to see the acting or mechanical fish—and no excuse accepted for omitting it. They assembled on the quay or levee with stones, sticks and missiles, and were going to mob the minstrels. Shouts of "Trot out your fish," "You can't omit the best part of your show," "Show us the mechanical fish," etc., etc.

The trembling minstrels hurriedly cast off the ropes and the boat swung out with the tide amid a volley of stones, pistol shots, curses and threats. They offered up thanks for a narrow escape from lynching, and it is safe to say that the *Banjo* never performed there again nor any other minstrel troupe without first showing a fish as a guarantee of good faith.

Charley Backus, in his earlier days, was a great practical joker. Once when the troupe had assembled in the old New Haven depot and had entered the train, Charley thought he would amuse the crowd in the depot and get a big laugh. He noticed a big hulking fellow standing against the wall, and just as the train pulled out, he shook his fist at this individual and roared: "Oh! you big loafer, you. You miserable son of a gun. I wish I had time to give you a punch in the nose! You, I mean, you snooper!"

The train pulled out about fifty feet, and to Charley's horror *began backing into the depot again*. In a moment Backus, who was on the rear platform of the car, darted in for safety as he saw the fellow coming for him. Charley hid in the wood box while the strapping local prize fighter went all through the train looking for him.

It was only by the train finally pulling out that the tough abandoned the search and got off the car. Then Charley was fished out of the wood box, half dead—just able to whisper, "Is he gone?"

In Middle Pennsylvania the old time "opera houses" always had a Pennsylvania Dutchman as janitor, one barely able to talk English. A minstrel troupe came along that required "set waters" for some act—probably the fishing scene.

The stage manager asked the janitor if he had any set waters: "Plenty," replied the German, "more as you can use." This satisfied the stage manager, and he rested easy until the time came to use them in the scene. "Hey, you," he shouted, "Where are those set waters?"

"Right here," and the janitor took him out to the rear portion of the building and pointed out two barrels of water, "we always *set water* here for minstrels—hellup yourself!"

In the olden days the practical jokers of a company would always have a lot of fun with novices or those desiring to become actors. Cohoes was then regarded as a tough town for minstrels or a circus. If they liked you plenty of applause would greet the player, but if they did not, then a shower of nails came from almost all parts of the house.

It appears that an aspirant for minstrel honors fell in the hands of Lew Benedict, Charley Reynolds, Old Billy West and Fox and Ward. They blacked him up with grease and cork, one contributed a wig, another a comedy coat or pants; Fox and Ward, clog shoes. In fact, they had him rigged out in the most fantastic make-up and blackened down to his waist.

Then, to put the climax to the stunts they put him through, they attached him to a rope and hauled the novice half way up to the flies, or borders, of the stage. Then the chuckling, joyful minstrels went to the hotel for supper, leaving the aspirant dangling in midair.

His cries finally brought the janitor of the hall, who lowered him and scrubbed his face to wash off the grease and cork—but gave it up as a bad job.

The novice proved to be the local bully, who could wallop anybody in town. Of course he was full of wrath and "laid" for his tormentors to beat them up. The upshot of the matter was that the minstrel jokers had to be "sneaked" into the hall by the front entrance, and "sneaked" out again after the show to avoid the fuming fighter who was swearing vengeance for his hazing. But he got the best of it. He kept the wig, the funny garments and Fox and Ward's new clog shoes. The minstrels certainly knew how to enjoy themselves.

"HAPPY HOLIDAY TIMES."

Ah! The good old times of Christmas and New Year's. How the weary troupes looked forward to this as an oasis in the desert of bad business, and a chance to see the "ghost" promenade. This was the time when several would band together and go out to gather up the shekels of the gladsome time.

In the declining days of Skiff & Gaylord's Minstrels the road was exceedingly rocky, and landlords came and went with the show to at least get something on account. Near the holiday season Skiff & Gaylord's troupe were up in Minnesota, buffetted by cold, Wintry winds.

One day a German musician with an open letter in his hand approached Lou Gaylord, sobbing and weeping. "Oh, Mr. Gaylord," he said, "Here I have a letter from my vife, in New York. She is sick, and my children got nothing but starvation. The landlord is going to put them all out. I ain't got no money—for you owe me for some weeks, already. Oh! This is awful—nothing to sleep, and no place to eat, oh! Please give me something."

The tears ran down his cheeks and Gaylord's eyes were dim from sympathy. He put his hand in his pocket and took out a coin and handed it to the weeping musician. "Here!" he said, "Here's five cents. *Go and buy yourself a clean paper collar.* I want you to look neat and clean with this show!"

Sam Sanford could go out at any time with three or four performers and give a minstrel first part and the drama of "Uncle Tom's Cabin." Johnny Stout was relied upon to be the middle man and sing ballads. "Old Bull" Myers played the violin. Sam Sanford and Eph Horn Jr. were the end men, and Fulton Myers the wench and general dancer. They gave a grand "Drawing Room Concert," and then prepared for the drama. Fult Myers represented Eliza crossing the ice. Several soap boxes painted white were cakes of ice. Sanford, with long whiskers, pursued with a whip, and stumbled and fell off the "ice" to get a few laughs.

Then Fult, changed to little Eva, with big frilled pantalettes and a short skirt. She lay in the death scene upon an old sofa, and as she died Sam Sanford sang "The Jersey Blue Handkerchief," with about twenty verses. Fult managed to get off and black up for Topsy while Sam took an encore, and sang "Villikens and His Dinah," and then wound up with the "Essence of Old Virginny." Then Fult was ready to come on as Topsy and do an extemporaneous act with Sam while the orchestra (Bull Myers) sat in front and supplied incidental music, and wound up with the "Ham Fat Man."

One night Sam called the whole company together, saying "I want to see everybody to-morrow morning, sharp at eleven o'clock, in the hotel parlor."

Smiles came upon the features of the troupe, and great expectations filled each soul with joy.

At the appointed time they all assembled in the little parlor of the country hotel. Sam went through the formula of peering up and down the

IMHOF, CONN AND COREENE.

Roger Imhof, Hugh L. Conn and Marcelle Coreene, who have been associated for the past eighteen years, will at the end of this season discontinue their "Louder" series of acts. The idea of carrying the three characters through a series of environments was original with this trio, and in each successive new act produced by them the same three characters appeared. The titles in each case carried the name "Louder," viz.: "Dr. Louder's Sanitarium," "The Doings of Dr. Louder," and their present offering, "Surgeon Louder, U. S. A." This has led to a confusion with the press and newspapers in general, to the extent that in several instances, where appearing in "Surgeon Louder, U. S. A.," the press referred to the fact that Imhof, Conn and Coreene were still offering their old time act, "Surgeon Louder," they believing "Dr. Louder" and "Surgeon" were the same. In consequence future offerings will carry an entirely new title with each entirely new act, omitting the established brand of "Louder."

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W. G. MAURICE, Pres't.

corridor to see that no eavesdroppers were about. He locked the parlor door and then addressed his expectant troupe: "Boys," he said, "we have been out over seven weeks, as you know—and business has been very, very bad. Now, if we are to *stay out* we must *cut down salaries*. That's all—good morning!" And he glided out without wishing them a Merry Christmas.

During the Civil War a dwarf or midget became famous with minstrel troupes. Edwin Forrest was performing at one of the local theatres, and the dwarf was very anxious to see the great tragedian. He went to the stage door and, knowing the property man, was admitted behind the scenes.

A terrific thunder storm burst while the play was in progress. The drama was "Pizarro; or, the Death of Rolla." The woman who had been engaged to bring a small child to be used in the play, fearing the dreadful rain storm, would not venture out with it. The property man was in despair, for Forrest would brook no excuses, and his curses would wither him.

As the time approached for Forrest's big scene where he escapes up the rocky pass with the child, pursued by the Spanish soldiery, the property man, spying the dwarf, siezed him quickly and put on the baby's dress and cap. Without a word of explanation he raised him in his arms and, as Edwin Forrest, roaring defiance at his enemies, seized the supposed baby from the entrance held out to him, not noticing the weight in his terrific excitement—he dashed up the rocky steps to the bridge over the torrent, pursued by the Spaniards. Once there he cut away the bridge and stood over the chasm, sword in hand, and with the baby extended out at arm's length for the picture to bring down the curtain. Just then the dwarf roared out in a deep bass voice: *"Don't drop me, you son of a gun—don't drop me!"*

When the San Francisco Minstrels were located at 585 Broadway, they were in the heart of the shopping district. Charley Backus was standing before Parmelee's fruit store, 587 Broadway, when a lady stepped out of the holiday shopping throng and addressed him:

"Is this Mr. Backus, of the minstrels?"

"Yes, ma'am," said Backus, politely.

"Well," said the lady, "we have a son—he's an awful youth. He has forged his father's name several times. He has thrown his uncle down stairs and tried to set fire to the house. He's drunk nearly all the time, and in jail. He has stolen my jewelry and pawned it. He nearly killed a man with a blackjack and picked the iceman's pocket, but we find that the dear boy has a sweet voice and is fond of music. We'd like to have him join your troupe. *We don't care* WHAT BECOMES *of him now.*"

DEATH, THE MOST BEAUTIFUL ADVENTURE.

"Why fear death? It is the most beautiful adventure that life gives us." These are reported as the last words of Charles Frohman as he faced death on the sinking *Lusitania*, side by side with Alfred Gwynne Vanderbilt, G. L. P. Vernon and Rita Jolivet, the latter being the only one of the four to survive. Mr. Vanderbilt had been busy gathering children and getting them into lifeboats, together with the women. His last act was to give his own life belt to a woman. Mr. Frohman, a prominent theatrical manager, who was often called the "Napoleon of the Stage," was lame, and so unable to be of service to those about him. But his calm in danger and faith in immortality will forever remain one of the luminous memories of that awful disaster, as he stood, hand in hand with his three friends who had decided to die together, and looked out upon the sea with untroubled spirit. His words, speaking of death as "the most beautiful adventure," reminds one of Dr. Grenfell's Harvard lectures on "The Adventures of Life," in which he tells how he came to find that spiritual adventure was by "far the largest, to add to the glory and beauty of life."

Frohman's simple words, uttered with a smile just before the *Lusitania* went to the bottom, "Why fear death? It is the most beautiful adventure that life gives us," are suggestive, too, of a conversation between Chancellor Day and the late Borden P. Bowne, at a railway station. When the Chancellor asked the philosopher if he ever had a doubt of "the conscious personal immortality of the soul," Professor Bowne answered: "I have not a doubt. But for the grief it would bring to my dear wife and the sorrow that would come to my friends, if I knew that I were to die to-night, I would go bounding into the adventures of the future life as a boy goes bounding out from school for his vacation." A hundred and one years ago Bishop Thomas Coke died at sea. When warned before leaving England that he might not stand the rigors of the voyage to India he said: "It is of little consequence whether we take our flight to glory from the land of our nativity, from the trackless ocean, or from the shores of Ceylon." Faith in immortality is not less in our day than in his, but greater. It is a growing belief in all avenues of life, and it sometimes sounds the "one clear call" where it is, to say the least, not the most expected. The *Lusitania* is numbered among the most awful sea tragedies of the opening twentieth century, but Charles Frohman's words survive and will shine on luminously through the years: "Why fear death? It is the most beautiful adventure that life gives us."

—*Christian Advocate.*

"THE ANSWER."

BY DAN MALLOY.
(Funedian.)

There was an actor in our town
  Who thought that he was wise,
He said "The greatest bunk I know is"—
  "It pays to advertise."
"It's money wasted," chattered he,
  Believe me, boys, I know,
The managers don't read the "ads"
  When framing up a show.
Why, I have played from Coast to Coast,
  I'm known in every town,
And I have played all lines of work
  From leads and heavies down,
And not once in my long career
  A single dollar spent
To see my name in print and help
  Enrich some Editor "gent."

But when at last there came to pass
  A stretch of "Watchful waiting,"
Of trudging down the Great "Blight" Way,
  And hours of "agent baiting,"
Of "Call again at two o'clock,"
  Or "Come at four to-morrow,"
Of hearing "Not a thing to-day,"
  Of grim despair and sorrow.

He seemed to grow less "debonair,"
  He seemed to tread less lightly,
Gone was that air of confidence,
  He did not seem so sprightly.
The days passed by and still he trudged,
  But nothing ever landed,
It seemed as tho' Luck, Fate and Chance,
  All were against him banded.

And then one morning on my way
  Downtown, I passed the Station,
And there he stood with bags and grips,
  Just beaming with elation.
And when I asked "Where to?" he smiled
  And said "I'm out of 'hock,'
"I've signed for forty weeks or more,
  "With a first class Western stock."
"What agent?" I inquired, and he
  Said "None at all, my lad,
"'Twas one of fifty answers to
  My little CLIPPER 'Ad.'"

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"THE ACTOR'S LAST CHRISTMAS."

WRITTEN FOR THE NEW YORK CLIPPER,
BY FRED G. CORBIN.

In a little, lonely, attic room,
At the close of Christmas Day,
Sat an old man, thinking of the time
When he was young and gay,
When through the fields and shady lanes
In Summer hours he'd stray,
With his sweetheart of the long ago,
In a village far away.

Now twilight came, the day was o'er,
The street lights were aglow;
The merry throng, with jest and song,
Were passing to and fro.
The old man slept in his easy chair,
And dreamt of a long gone day,
Of his parents kind and sisters dear,
In that village far away.

He dreamt of his weary wandering,
In early manhood years,
Of the songs he sang, and parts he played,
Evoking smiles and tears;
Of his triumphs and his failures,
Till his locks were touched with gray,
And sweetheart dear was laid to rest,
In the village far away.

Still the old man slept, and all his dreams
Were of the vanished years,
With their high anticipations,
Their mingled hopes and fears;
Of the castles fair he builded,
Which were doomed but to decay,
Till sweetheart's weary heart was still,
In that village far away.

In fancy he saw the little folks,
As with shouts of childish glee,
They ran in play in the moonlight,
Under the old oak tree.
The evening bells seemed chiming,
In the tower old and gray,
Near the churchyard green, where sweetheart lies,
In the village far away.

The theatres were crowded now,
And loud the plaudits rang,
As favorite actors spoke their lines,
Or merry ditties sang;
As the moon above the housetops rose,
It cast a silvery ray,
Upon the actor's snowy head,
As his spirit passed away.

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F. F. PROCTOR'S NEW PALACE.

A THEATRE WITHIN A THEATRE ROOF PALACE, TEA ROOMS, DANCING HALL, RESTAURANT AND RATHSKELLER.

SECTIONAL VIEW OF AUDITORIUM.

One of the most brilliant amusement events in the history of Newark, N. J., was signalized Monday, Nov. 22, when the doors of F. F. Proctor's Palace, on Market Street, opened to the public

For three years Mr. Proctor had been preparing for this event, and his plans represent the ripeness of his long theatrical experience, and the keenest and most careful study that he has ever given to any of his numerous amusement enterprises.

The new Proctor Palace is beyond question the last word and the most eloquent word, so far as beauty, safety and completeness can make it, in the science of theatre building. This enterprise is significant, not only of Mr. Proctor's firm faith in the future of Newark, but also of his gratitude to the hundreds of thousands of Jerseyites who have been his patrons.

Mr. Proctor said to THE CLIPPER: "For about fourteen years I have catered with success to the public of Newark and vicinity. They have ever been loyal to me, and their patronage, indeed, has been so substantial that long ago I resolved to build a theatre that would be worthy of this great city, in whose steady growth and prosperity I have the strongest faith. My new Palace is a tangible proof that I have not faltered in my intention, and I shall be happy in the thought that it will be a permanent and picturesque credit to this city."

Mr. Proctor's new house involved the investment on his part of approximately a million dollars. The policy and the details of the management were worked out by Mr. Proctor himself, with all the skill for which he is known in his many years of practical theatre direction. Vaudeville of the best type will form the basis of the entertainments, with the latest and most effective screen productions interspersed for generous measure. Mr. Proctor's affiliation with the United Booking Office of America (of which he is the vice president) assures the high character of the vaudeville programs.

A striking innovation is, that while three full and distinct performances will be given during the day, between noon and 10.45 at night, there are always reserved seats for all patrons. The practical working out of this system has been solved by Mr. Proctor, although for many years other managers have despaired of successfully carrying out a similar plan, much as it was desired by patrons.

More than four hundred years ago, two great monsrchs of Europe met for a little chat, in France, or, what has since become memorable as "The Field of the Cloth of Gold." Those merry monarchs were Henry VIII, of England, and Francis I, of France. The French King was the idol of his people; the most cultured of all the reigning potentates, distinguished for his fine artistic taste and his lavish prodigality, as well as for his personal gaiety and frankness. The science of architecture and painting was no secret to him, and his magnificent re-decoration of the splendid palaces of France had drawn forth the praise of all cultured beholders. He was, in fact, the founder of the exquisitely beautiful decorative school now known by the name—the "Francois Premier."

It is this rich and striking style that has been adopted by Mr. Proctor as the keynote of the interior embellishment of his new theatre, and his chief assistant in the work, J. W. Morrow, has spared neither pains nor expense to see to it that the Proctor Palace is a splendid example of that fine old French period of blues and gold; of satins, damasks and furbelows; of gilded salamanders and dolphins. No theatre in this country, indeed, in all Europe, presents a more brilliant example of rich warm coloring, absolutely novel in contrasts, yet perfectly harmonious.

The side walls of the main auditorium are draped in panels of old rose satin damask, as are the side walls of the grand entrance and first balcony. There are forty of these panels. In the wide proscenium arch the lavishness of cerulean blues, brown, and old ivory and gold is especially effective, and the spectator's eye is everywhere delighted by soft colorings and novel treatments throughout the theatre. The new Proctor Palace is a revelation in modern decorative art. There has been no striving for "futuristic" or "cubistic" effect, but a broad and true adherence to the brilliant style of the king who was for forty years hailed as "The First Gentleman of France."

In the decorative plan of the main lobbies, the genius of the noted painter, William De Leftwich Dodge, has been used to striking advantage, in a series of murals that are probably not surpassed for beauty of coloring or originality of design in any theatre in this country.

In all up-to-the-very-last-hour playhouses of this era there are essential nature comforts that must be carefully provided for. These include, at the new Proctor house, cozy and daintily appointed ladies' rooms on all floors; smoking and lounging rooms for the sterner sex; mail chutes on all floors; spacious elevators (and plenty of them) to all parts of the building, and, in fact, it may truly be said that you may "take an elevator direct to your seat." An interior telephone system connects with forty different points in the theatre, and there is the usual local and long distance switchboard service for the convenience of patrons. Checking rooms on each of the four floors have been provided. Drinking fountains of an ornate design are on all floors.

The new Palace is architecturally imposing, structurally magnificent, decoratively charming, and physically impregnable. It typifies the slogan of "safety first," yet it is a thing of beauty and a joy forever. It combines a main theatre of vast capacity, with still another complete playhouse surmounting it; a ten-story office building; a quaint rathskeller; a luxurious roof garden; a tea room, an assembly and dancing hall, and several other unique surprises. Newark has never had such an enterprise of this varied and novel character.

The tall structure on Market Street that rears its ten marble and tiled stories to the sky is a veritable ornament to the city. The plot covered by the office building and theatre entrance, on Market Street, is 83 feet in width by about 120 feet in depth, and the ground in the rear on which are erected the main Palace and the roof garden theatre extends over 75 feet by 150 feet. In all, nearly 16,000 square feet of land have been utilized in the building operation. In the construction the use of steel, iron and reinforced concrete has been dominant. It is doubtful, indeed, if any theatre in this country has utilized those materials more lavishly, and even to a greater extent than legally required. Mr. Proctor's recently built theatres in Troy, Albany and Mt. Vernon, N. Y., have also followed this idea of perfect solidity and safety.

The theatre building front is not only imposing in height and solidity, but is also artistically admirable, being entirely of white glazed terra cotta and marble, with a suggestion of rich color in polychrome tiles extending on each side to the roof. A series of massive hanging electric lamps run from the third story to the tenth story, and these, with hundreds of incandescents distributed under and on the sides of the ornamental and capacious bronze marquees, make the Palace entrance at night a blaze of light.

The main entrance is striking, because of the unique effect produced by its great height (fully forty feet), and the elaborate and picturesque box office which occupies the center of the approach. This is the main box office, and it is built of Flemish oak, elaborately carved, the woodwork extending to the top of the main arch of the entrance. It is the only box office so constructed in this country. Passing this box office, one enters the first of a series of three wide, high lobbies or foyers, separated by massive carved doors in Flemish oak. The floors are in mosaic tile, and the paneled walls in white marble. Vaulted ceilings give height and distance, and plate glass mirrors, in heavy gold frames, add to the general effect of brilliancy and perspective. Here, as in the main theatre, the decorative coloring is of the beautiful era of the early French renaissance, a wonderful combination of blues, ivory, greys and browns in varying shades.

In the inner lobby are two more box offices, of Flemish oak finish, and similar in design to the one in the main entrance. Throughout all three lobbies electric chandeliers and candelabra in old

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FLORENCE MOORE'S NEW "HIT" "THE IRISH BLUES"

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"I GUESS I'LL SOON BE BACK IN DIXIELAND"

A "HIT" BALLAD "IRELAND I HEAR YOU CALLING" "BEST YET"

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GREETINGS

L. WOLFE GILBERT

PROFESSIONAL MGR.
JOS. W. STERN & CO.
1556 Broadway
A Few Steps From Palace Theatre Building

gold, with art globes, shed a soft light on walls and ceilings. The effect is decidedly artistic.

Entering the main auditorium, the first impression is that of surprise at the elaborate beauty of the interior, and delight because of the manifold luxuries afforded the patrons. A more brilliant scene can scarcely be imagined than this spacious auditorium, with its terraced boxes, its doubled tier of balconies, its roomy entresol, and its most impressive grand foyer.

Spaciousness is an essential in all modern theatres, and the new Palace is ample in its capacity. Approximately two thousand eight hundred persons can be seated at one time in the Palace proper, while one thousand four hundred more can be accommodated in the roof theatre; which, by the way, is quite as complete in every respect as its downstairs companion, for it has its own fully equipped stage, scenery, balcony, etc., with a splendid dancing floor, a cozy tea room, elevators, and plenty of other modern fads and fancies besides.

The chairs are roomy and comfortable, and this applies equally to the chairs in the choice sections of the orchestra and entresol, and to those in the extreme rear rows of the second balcony. The ventilating plant for the new Proctor house is perfect in intake and exhaust.

In the furnishing, draperies and general embellishment, the Palace is a rare example of artistic taste. The firm of B. Altman & Co. were given *carte blanche* by Mr. Proctor, and the charming box hangings, the soft rich carpets and quaint pieces of furniture that are picturesquely placed here and there in the grand foyer, the ladies' boudoir, and the men's lounging room, have been selected with a keen sense of decorative effect. Even the large plush drop curtain, also designed by Altman & Co., with its *bizarre* effect of gold and ermine tails, is so skillfully designed that it might well suggest the draperies of a millionaire's mansion.

Broad marble stairways lead from either side of the main entrance to the entresol and balconies, although the group of elevators are directly at hand. Looking down from the mezzanine upon the grand foyer, the view is one of almost dazzling brilliancy.

The stage is about 40 feet in width by 38 in depth, and the height to the "gridiron" is sufficient to permit of the most pretentious spectacular productions, whether in the legitimate or the vaudeville field. The stage floor is laid in the sectional style, so divided that "trap" effects of the most intricate nature can easily be manipulated. The massive marble and slate switchboard on the stage controls nearly one hundred various points in the theatre and on the stage, and the myriad lighting effects and combinations made possible through this switchboard are such as a Belasco would delight in. All the scenery is from the studios of Gates & Morange.

The dressing rooms, of which there are a score, are roomy, well ventilated, light and fitted with all the modern conveniences. Spacious bath rooms, nickeled plumbing, toilets, etc., are on each tier of these rooms, and elevator service is conveniently at hand. For animal acts a large specially equipped room has been set apart in the stage basement. A novel feature of the stage of the main theatre is a set of spacious elevators leading directly to the roof theatre, and so arranged that the performers, with all their scenery and properties, can be transferred from the lower to the upper theatre for another performance. This is one of the numerous progressive ideas that Mr. Proctor has in mind for utilization in the near future. Even the musicians have not been slighted in the carefully considered plans of the new theatre, for they have had set apart for them a comfortable "rest" room. A spacious "property" room and a big storage room, are other features of the space back of the curtain. The entire theatre is cleaned by the vacuum system.

Nearly forty different contractors had a share in the work of building and equipping this notable theatre. Mr. Proctor's representative in the actual building construction was Fred G. Webber, New York City, while J. William Morrow supervised the details of architecture, decoration and general embellishment. The general contractors were Fred T. Loy & Co., of Springfield, Mass.

The executive staff of the new house is headed by Lewis H. Golding, as resident manager. Mr. Golding has long been associated with the Proctor Circuit, and has previously managed Mr. Proctor's former theatres in this city. The assistant manager, R. J. O'Crowley Jr., is a well known and popular Newark man. The opening bill is given in our Newark correspondence.

PLAYS

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EDDIE LEWIS

BOOSTING SHAPIRO-BERNSTEIN SONGS

VAT ISS?

BY H. J. L. MINNEY.

It isn't the life that attracts us,
It isn't the smell of the paint,
It isn't the hotels we stop at,
'Cause when the grub's good—the rooms ain't.

It isn't the mileage we cover,
It isn't the houses we play,
It isn't because we are crazy
To be doing three shows a day.

It isn't the money we're saving,
After playing BIG TIME?—you can bet,
It isn't because we are raving
About applause that we didn't get.

It isn't because it's a compliment
To play with a Broadway show,
If isn't artistic temperament,
There ain't no such thing—without dough

It isn't because we are happy
That keeps us all in the biz.
Maybe it's 'cause we are daffy,
If it isn't—then tell us, vat iss?

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The Classiest Song in Melody Lane
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"MAID OF MY HEART"

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"MY LITTLE DREAM GIRL"

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"SCADDLE DE-MOOCH"

Is the "raggiest" kind of a nut rag

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MARIE CAHILL

Offered on her Vaudeville debut these four excellent songs

"I LOVE YOU"

THAT'S "ONE" THING I KNOW

By GILBERT and FRIEDLAND
Another "HE'S MY PAL." The Hit of Her Repertoire

By the Writers of "THE BAMBOO TREE"

"YOU GO YOUR WAY AND I'LL GO MINE"

"I'VE GOT A DISPOSITION LIKE A RUBBER BALL"

By JOHNSON BROS.

"I'LL LOVE YOU HONEY WHEN YOUR MONEY'S GONE"

By JOHNSON BROS.

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"DOPING THEM."

BY L. WOLFE GILBERT.

I used to ride down in the subway many a night, or, rather, in the wee small hours of the morning, and sympathize with the boys who had the "dope sheet" of the early *Morning Telegraph* in their hands. How studious they seemed to be. Each past performance was marked down on a piece of paper, then they were added, substracted, dilvded, or some such mathematics as was in keeping with the system of the dopester.

He had it all doped out who would win the first race, the second, and the whole seven races. If he won, his system was good; if he lost, the dope was bad, and so it is with "doping" popular song hits. Until this year I was perfectly contented to let my publisher figure them out, but now it is my job, and it is some job.

I have often heard it said, and I now more than ever believe it, that if a man could figure out positively if a song was destined to be a hit or not he would be worth a hundred thousand dollars a year or more to his employer. I know many will agree with me when I say that this is the most inconsistent business in the world. There are no set rules to go by, no precedents one can establish or follow. Rhetoric and composition, education or knowledge, experience or otherwise, seem to count for naught. Every once in a while an unknown supplies the "hit." There's an indescribable "something" (for there is "something"), that, one must admit in a hit, yet just what it is no one seems to know. One says, "it is the idea, the lyric;" another attributes it to the melody, its rythm and tempo, but after all is said and done it is the fickle public with its varying tastes that decides.

I will admit that there is evolution in songs just the same as in anything else. History repeats itself, styles of songs come back, yet the careful observer will note that the return may be the same type of song, but it is handled differently as to construction.

Only recently an amateur came into my office with a song, and after giving him a hearing, I told him that we could not use it. I said it lacked something. The melody wasn't bad, the idea was a pretty good one, the lyric was written very well—but still it lacked something. He asked me what it was, and for the life of me I couldn't answer him. I knew something was missing, I felt that it needed something, but still I had to send it to the home for incurables—it was beyond my doctoring.

There are certain songs that come under the category of stage songs. They are tremendous stage hits but they don't seem to have selling qualities, and then again arises that unanswerable question, "What are selling qualities?" While, as I previously stated, anyone is liable to write a hit song, still, it seems remarkable that the popular songs of the last few years were written by recognized staple writers, with, of course, a possible exception here and there.

It seems that every time a style of song is written immediately Tin Pan Alley is deluged with a host of imitations, and rarely, if ever, a second one is a hit. The hardest thing in the world, I would imagine (I don't talk from experience), would be to write an imitation song, because my impression is that any sane writer or publisher would know that the imitation must, if anything, be a far superior song in construction and merit, to even stand a chance with the original. Right now the market is overflooded with "Mother" songs. With all due respects to most of them, it is only a question of time before it will become a joke with an audience to hear a song with "Mother" for its theme. It isn't a question to be decided whether the man who wrote the first "Mother" song this year is the originator, or rather the first one to write such a song, because he isn't; it's just an evolution of what was years ago. The only thing that is questionable to my mind is the advisability of following up a "type" song. It doesn't do the original any good, I will admit, but nevertheless the imitation, as I previously stated, seldom happens.

I trust that I will not be misunderstood in my reference to "Mother" songs, because my simile is only to bring out the idea and show the truthfulness of the old adage, "Imitation is the sincerest form of flattery."

If you will bear with me, dear reader, and not think me over zealous to get myself into the picture, I would say that I have strictly followed this non-type rule all through my varied career in Tin Pan Alley. When Lewis F. Muir and I had started them dancing one steps and singing darkie songs, such as "The Robert E. Lee," "Here Comes My Daddy Now," "Swanee Shore," etc., etc., immediately the market was flooded with "Shufflin-Levee-Mammy and Sammy" type of songs, until I realized that it is best to let the other boys write them, and that I should look for another vein for my laurels.

Realizing this fact, and having associated myself with my present publishers, Jos. W. Stern & Co., I was naturally eager and alert to get hit material. After careful observation, I noted that the public were not as anxious to "dance," in other words, the craze was on the wane and the trend seemed to be towards better class music. I immediately got in touch with Anatol Friedland, whose "Persian Rose" you will remember as a better class melody, and who had been waiting patiently for the "levee" and the like songs to have their fling and over with, so that his type would again hold sway. Together, by careful study and work, we turned out "My Little Dream Girl," which, in all modesty, I must say is this season's "selling" song. "My Sweet Adair" is already close to the half million mark, bearing out the fact that right now the pretty melody song holds sway.

As this is not an article on Stern song hits, I will refrain from mentioning any further titles, but in conclusion will say that songs run in cycles like many other things, and that it is too bad that when one writer conceives an idea or a style of song, that the many others who imitate would not devote that same energy that they waste in writing imitations to creating something themselves. They would find that their compensation would be far greater.

With the permission of the editor I will take advantage of this opportunity to thank my many friends for the support they have given me in my capacity with the Stern Co. and my new professional department at 1556 Broadway (a few steps from the Palace Theatre Building). I wish you all a Merry Xmas and a Happy New Year.

SHAKESPEARE RE-VAMPED.

BY J. GORDON TEMPLE.

I bought a book called "Shakespeare's Plays,"
And 'neath a shade-tree stretched me,
Enraptured by the master's lays,
To Nature's heart they fetched me.

His words, like wine, I drank clear through,
Ne'er doubtful of the meaning,
Until I read the "foot-notes," too,
Which changed *all* I'd been gleaning.

And when I went to see the play,
With joyful expectation,
Alas! Just half was chopped away,
And half was annexation.

Immortal bard, how can you thank
Your editors and actors?
They read and act *themselves*, so frank—
Not *you*; they're benefactors!

When Alexandrine lines, dear Bill,
You mixed with pentameter,
Was't just to roam at your sweet will,
Or make your verse seem sweeter?

O, Mister Shakespeare, you were bright;
Your critics all concede it.
Now they can show you how to write,
And show us how to read it!

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CLIPPER MAN INTERVIEWS EDW. B. MARKS, OF STERN & CO.

When THE CLIPPER representative called on Stern & Co. recently for a little chat on trade outlook, he found both members of the firm busier than ever. Mr. Stern had a corps of arrangers about him getting out a new high class edition of standard orchestra music, which is to supersede and, if possible, improve upon the Hawkes edition. It appears that the policy of the Stern house will henceforth be to publish only such orchestra and band editions as they absolutely control and can readily supply. The leading musicians in this country cannot afford to wait for missing arrangements and parts until they arrive from Europe, especially in war times, when shipments are so uncertain. Besides, Mr. Stern believes in encouraging home industry, and if the specimen sheets and frontispiece which the writer was shown is any criterion, the "Stern Standard Series of Orchestra Music" will rank far above any similar edition published anywhere in the world.

After waiting about patiently Mr. Marks was finally cornered, and had just time enough to say the following:

"I know that it has been the custom of THE CLIPPER for twenty (20) years to get an expression of opinion from us on trade matters generally (and incidentally to swell their advertising account with a Christmas ad.). I can forgive the latter, because that is business, but I wish they would write their own trade articles and spare us that ordeal, especially under pressure."

"But," pleaded THE CLIPPER man, "how can we know what is in your mind, and even your advertising manager isn't fully aware of all you have up your sleeve."

This left no way out of it, and Mr. Marks continued. "When a firm is in harness as long as we have been, and I might modestly say with some degree of success, it almost becomes second nature to look forward optimistically to greater results each year. One almost becomes calloused as well to trade evils and accepts them as a matter of course. It would seem rather strange to us, if for some reason, some of the business (?) men in our industry would overlook or drop some of the novel methods which not only deplete their own exchequer but which holds the publishing line up to other business men as utterly unique in its sublime foolishness.

VAUDEVILLE MANAGERS STILL ASLEEP.

"Mr. Stern and I have often wondered why the big vaudeville managers, all men of large affairs and with immense investments, like Messrs. Keith, Albee, Beck, Proctor, Loew, Fox, Moss and others, permit their singers to be bribed and subsidized in droves to the detriment of vaudeville itself. It seems almost beyond belief, considering the way the public resent it, that they permit songs to be sung three or four times on the same bill, week after week, often by headliners, who, in former years, dug out and introduced much worthier and far more clever song material. True, there seems to be some little awakening and the song plugger, with the check book, is not quite so popular nowadays, since certain managers have found out that even some of the smaller agents figure in the scheme by instructing acts to go to certain houses only for their songs.

MUSICAL SHOWS AND THE MOVIES.

"When the movie craze began to reach its height about a year ago, and the theatrical business on the road became very bad, we made up our minds not to jeopardize for the present many valuable foreign musical properties which are still in our safe. What's the good of having musical shows that play to good box office receipts in New York, go out on the road only to find the business all shot to pieces, even in larger cities, because the public has been educated to enjoy the feature films at cheap prices. We refer particularly to new shows. Of course, we have always had a half a dozen musical shows going that are lucky enough to play to good business, like 'Sari,' 'Lilac Domino,' 'Spring Maid,' etc. Just now there is a much brighter outlook for new musical pieces, and we will soon be heard from with several as good as any we have mentioned or have ever had. You see the public can get all the tragedies, dramas and farces they want in feature films, but as yet no synchronising device has been perfected that gives them musical films good enough to please an audience.

"Managers are just beginning to realize that the musical play is the one form of entertainment that the public never tires of and that the picture business has not killed. In fact, it is proven that the only real successes this season, with possibly one exception, are musical shows. Even now managers are already beginning to show an anxiety to listen to new scores by Eysler, Lincke, Leo, Fall, Granichstaedter, Lehar and other musical master minds. We have a perfect treasure house filled with these successes, which are carefully picked and are as surefire here as they were in Europe. On account of the war very little has been composed in the last year, in fact, good musical properties are rarer and more valuable than ever.

POPULAR DEPARTMENT.

"I want to say a few words about L. Wolfe Gilbert, who now has entire charge of the popular music end of our business. We have never had a more conscientious man in that department, and while I do not wish to disparage the efforts of his predecessors, I can truly say that there is no comparison either in results or in the manner in which the work is accomplished. It is not enough to say that Mr. Gilbert is a hustler and works without any let-up. Long hours have no terror for him, and he seems to put over everything he sets out to do. He is a master of detail, and rarely omits or forgets anything. But above all, and this is where his superiority shines over all other professional managers we have known, he does not have to be told, but takes the initiative and carries things out himself with almost unfailing judgment. He is versatile and unusually successful in his engagements as a performer, and in our opinion, he is also the best popular lyric writer in America. We claim that his percentage of successes (considering the small number of songs he writes) is far greater than any other writer's.

"I do not believe we are overstepping the mark when we say that L. Wolfe Gilbert has more real friends among the profession than any other man in the music business to-day. Everyone is familiar with his recent twin sister successes, 'My Little Dream Girl' and 'My Sweet Adair' (both million copy hits, and in a short time). He has now a pair of new ones in 'Maid of My Heart' and 'I Love You, That's One Thing I Know,' that will take some beating in 1916. The last named is a 'Hick' song, introduced by Marie Cahill, on the order of 'Mame,' which was popular some time ago.

"Wolfe Gilbert has surrounded himself with a first class staff of equally hard workers, and it is no wonder that the popular department is humming with new song hits, not only those written by Mr. Gilbert, but such numbers as 'Scaddle De

(Continued on page 63.)

NOTHING BUT THE
BEAUTIFUL ENTERTAINING SUCCESSFUL TUNES

BEST
PIANO, ORCHESTRA AND BAND
MUSIC

*Maid of My Heart One Step
*My Sweet Adair One Step
*My Little Dream Girl One Step
Old Kentucky Blues One Step
Scaddle-De-Mooch Fox-Trot
Georgia Grind Fox-Trot
*By Heck Fox-Trot
Maryanna One Step
My Rose of Honolulu One Step
Valse Pathetique Zum One Step
Music Box Rag Fox-Trot
*Dicty Doo Fox-Trot
Palm Beach Fox-Trot
*Reuben Fox-Trot
Shakesperian Love Fox-Trot
Trilby Rag Trot Le Feeme Waltz
*Meadowbrook Fox-Trot
Maurice Fox-Trot
Secret Waltz Sparkling Trot
*Ballin' the Jack Trot
Fizz Water One Step
Old Folks Rag Fox-Trot
Roll Dem Cotton Sales Trot
Sweetie Dear Fox-Trot
*Junkman Rag Trot
Castle House Rag Fox-Trot
Fifty-Fifty Trot Tremolo Trot
Carolina Fox-Trot
Sugar Lump Fox-Trot
Open Up Your Heart Trot
Castle Lame Duck Waltz
La Peche Waltz
Maurice Hesitation Waltz
Syncopated Waltz
*My Little Dream Girl Waltz
Flame of Love Waltz
Illusion Waltz Last Waltz
Parfume D'Amour Waltz
Thais Waltz Tsin Tsin Trot
Miniature Waltz
Cruel Papa Fox-Trot
*Maybe a Day, Maybe a Year Trot
*Same Old Town Trot
*Weep No More My Lady Trot
Keep Moving Cake Walk
Bell Hop Rag Otaki Trot
Love Thoughts Waltz
Valse Angelique
Tout-a-Dans Waltz

Send 15 cents for any of the above numbers for Orchestra or Band. Send 10 cents for Piano Solo for any of the above numbers.
Those marked with a (*) published for Band.

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MUSIC

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Piano Solo & Acc. 10c. ea. Set
Extra Parts.....5c. ea. Part

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Set No. 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.
Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.
Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.
Set No. 5 is a Burglar Scene, opening with the sneaky music, then Agitato. Hurry and Plaintive. Contains four different numbers.
Set No. 6 consists of a Misterioso and Allegro Hurry. Used for plotting, ending in great confusion or fights.
Set No. 7 is an Indian Scene of three numbers. An Indian mystical opening, a fight or battle hurry, closing with an Indian Plaintive.
Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.
Set No. 9 is a three-numbered Storm Scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 is a Plaintive Andante as an Aftermath.
Set No. 10, a Diabolical Scene of three numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.
Set No. 11, A Western Scene. Three numbers. Illustrates the Western characteristic, the bar-room fight and the chase.
Set No. 12, A Fire Scene of Four Numbers. A. 1, the plotting. B. 2, the agitation or alarm. C. 3, the coming of the fire department. D. 4, a Waltz Lento movement after action quiet.
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Scaddle-De-Mooch
Ballin' the Jack
Painting That Mother of Mine
Rose of Honolulu
Omar Khayyam
Georgia Grind
By Heck
Valse Pathetique

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TROTS, ONES-TEPS, FOX-TROTS, WALTZES

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I WANTED TO BE AN ACTOR.

RELATING THE FIRST SEASON'S EXPERIENCE OF AN AMATEUR.

BY J. HARRY CLARK.

Interlocutor John W. Vogel's Big City Minstrels.

To begin with—I had a good position with the Olive Stone Typewriter Company in the little town of Wood Gun, Ill., a job paying me on an average of twenty-two dollars a week. I remained with the company for about fourteen months, and being a young man of eighteen, full of pep, always enjoying the best of health, I was quite happy, visiting a different doll baby each evening, attending parties or spending other leisure hours at the Wood Gun Pleasure Club pounding out ragtime on the piano. I state that I was happy. Quite, but not altogether, as I always had the greatest desire to be an actor, but was at a loss to know just what course to pursue to break into the show business, and as I had no experience in any line, theatrically, my chances seemed very remote to gratify my ambitions in that respect; however, the one opportunity at last presented itself and I grasped it quick.

The town orchestra happened to be at that time in dire need of a trap drummer, and I was invited to qualify for the vacant spot with the musicians.

Of course, I made good; in fact, they told me I was great, and with the wages earned by my daily work at the factory and the extra money which came my way drumming my head off at occasional dances and parties, I soon became very important; still I was not satisfied. Money was of no object to me; I wanted to be an actor.

The coming of Spring with the buds and blossoms and balmy Spring air soon made me very restless, and when the windows in front of our typewriter work benches were opened each morning, letting the cool, sweet breezes permeate the atmosphere of my seemingly cheerless surroundings, I soon arrived at the conclusion that factory work was too confining for a man of my desires; I could make as much money with a show and do less work. Hence I made immediate plans for a bright, brilliant and glorious future.

By this time I thought I was a regular, sure-fire trap drummer (to tell the truth, I was impossible), and when I bought a copy of THE NEW YORK CLIPPER and replied to the following advertisement:

WANTED—Trap Drummer for BAND & ORCHESTRA. Double Steam Calliope. THE EISENBARGER FLOATING THEATRE CO.

I was positive that it would be a cinch to make good.

I lost no time in communicating with the management of the company, and in a very short time received a favorable reply with contract enclosed. Believe me, I signed that piece of paper in a hurry, and special-delivered my acceptance of the offer back to my manager-to-be.

The boys at the factory listened with interest while I talked of my future plans, and I remember picturing to them in beautiful words an elaborate setting of the Ohio River, flowing quietly between the towering mountains on either side, the blue sky overhead, the show boat with its bright-colored decks, floating majestically on the rippling waves, and Jimmie reposing contentedly on the top deck of the said wonderful theatre ship, reading stories of actors, puffing leisurely at a cigarette, with both feet cocked up on the rail, while they would be wishing their lives away at the factory pounding machines for ten hours a day and straightening crooked letters on typewriters.

I joined the show at the appointed time at Marietta, O.; met the other actors and musicians, and tried right away to act like an old-timer.

Judging by my ignorance of shows, shop-talk, and what not, I think I got along fairly well, appearing to be interested in their jumbled conversation, which was all Greek to me.

Band and orchestra rehearsals were called in due time, and 'twas then not only one, but many yellow streaks started to loom before my eyes like hideous visions.

When we were all arranged around a circle on the stage of the show boat for band rehearsal, I noticed several of the boys casting peculiar glances toward my outfit of drums and traps, and you could hardly blame them; my snare drum looked like a woman's hat box with the lone string across the lid for a snare, it sounded like—well, you could produce the same tone by slapping a gob of mother's fresh biscuit dough with a barrel stave, some drum. My snare drum sticks resembled a couple of miniature baseball bats, and the Speers Sawbuck bass drum beater, which I used, had the appearance of an Irish shillalah. My orchestra bells were similar to those that can be purchased in the toy department of any big store; an arrangement of various sizes of flat pieces of steel mounted on a colored board, but it just happened that no flowers or bright colors adorned my bells. Those bells, they tinkled like the bells on a baby's rattle.

Of course, you, dear reader, can't blame me for thinking my outfit O. K. in every detail.

Tap, tap, signaled the leader, and we started the rehearsal with one of Russell Alexander's lively marches, through which I played admirably. No wonder my drum part was just a monotonous tat, tat, all the way through, but you see I was a trap drummer and knew my business.

Oh, but the next number, a march called Hostrauser's, with a drum solo in the trio which I missed three times. The first time I offered a feeble attempt at an excuse, the second time was called down good by his nibs, the leader; the third time I was dismissed from the rehearsal.

One of the boys called me to one side and very gently advised me to purchase some seize 'em whiskers and start all over in the pipe-fitting business. He further remarked: "Jimmie, you are just the type for that line of work, and you are only wasting your time here counting measures between beats," so I was beginning to think that I had better do as he suggested and pack up my little tinkle bells; but, no; I was going to see this thing through, and, besides, I really think that fellow was trying to kid me.

Orchestra rehearsal was called that afternoon and was about the same as the previous musical rehearsal, only worse, which made me think that perhaps, after all, the fellow who mentioned the pipe fitting thing with the grab 'em whiskers might have been generously serious with his advice.

Later on in the day old man Eisenbarger approached me with a sort of tango-hesitation slide, and with a half-Nelson expression on his dear, kind face, mentioned that I had better try the calliope, and do you know, I could tell by his gentle manner that he had implicit faith in me.

I mounted the calliope deck. Even that weird steam-blower balked—an instrument with only eighteen keys, two of which were supposed to be sharps, three out of order, and all out of tune. Not being a calliope tuner, those that were out of tune remained so, as far as I was concerned, and those that were in tune—oh, what's the difference, all those whistles looked alike to me.

The whole machine was choked full of snow and ice, having been in the open during the preceding Winter months, and all my hopes vanished when I tried, as a last resort, my skill as a calliope player.

I eased around to the gee-haw side of the whistles as the wind was blowing a terrific gale. For a minute I thought I must be near the summit of Pike's Peak, and the very moment my fingers came in contact with those cold, cruel, brass keys, they quickly froze, too, besides I grew cold all over. Now don't read too fast, my feet were still warm.

I remember trying to play "So Long, Mary"—The long drawn-out blasts and hisses of steam which came from that frigid instrument of musical noise were enough to make a petrified Egyptian mummy arise from his tomb and dance the latest fox-trot. If George Cohan had been in close proximity to the sounds that echoed from that volcano of steam-heated discords (ten miles would have been near enough) and heard the sweetest melody he ever composed being dissected note by note, I am firmly inclined to think that he would have offered me a season's salary to stop playing that St. Vitus ballyhoo. Then he might have tried chasing me to the hot place, shouting as we ran, "Keep going, boy, 'cause I'll give you no chance to 'Watch Your Step.'"

Naturally—oh yes, of course, naturally, I was at once grandly presented with a two weeks' notice, you see they had to keep me until the next man came on, but I was game, that is, I was willing to stay as long as they would tolerate me, regardless of the multitudes of fun and pleasure the rest of the bunch were having at my expense, so I made up my mind to stick until the manager saw fit to throw me ashore, bag and baggage, with my little tinkle bells.

In a few days we opened at a town named New Matamoras, same town being composed of general store and general scenery, woods, right and left, horizon for background, and the river flowing by, down stage.

They say it never rains but it pours, and to think that even in the parade we made that morning, while beating time on my little drum, marching up the steep landing to Main Street, the first thing I did was to ram one of those cute sticks through both drum heads, causing all the musicians to toot a note, now and then, between laughs.

Was I impossible?

Well, if I had a brother in the same business we could have very easily changed our names to the Brothers Cherry.

Of course, the boss was wild, and after parade was over I made a hasty exit and buried myself, not on the deck reading stories of actors, leisurely puffing a cigarette with both feet cocked on the rail, but in the woods; and I am telling the truth when I state that the tall timbers and high grass were not far from the boat landing; in fact, all towns we played were very nearly alike, general store and general scenery, mostly general scenery.

Those small towns were my one salvation, as the manager was kind hearted enough to let me stay on the show rather than throw me off fifty miles from nowhere, and as I begged so hard to be allowed to remain, it was finally arranged that my duties from then on were to usher in the auditorium at all performances, carry the music racks in parade, for the band boys, and do other little odd flunky jobs for the magnificent stipend of six dollars a week. This to last until we reached Pittsburgh, where I was supposed to make my exit. However, I was happy, they were letting me stay with the show. I was not an actor, but was in the show business. So in the meantime I occupied all my spare moments trying to learn the art of beating drums, with or without music, in the band room of the show boat.

I firmly believed I would make good if they would only give me another chance, and I further resolved that the manager would be called on to prove a better talker than I if his intentions were to get rid of me when we reached Pittsburgh, because I was on the show to stay.

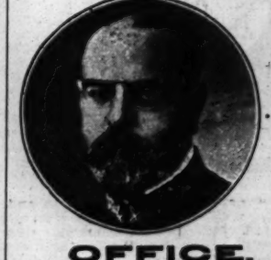
The very thoughts of my returning to Wood Gun nearly drove me mad. Imagine that Olive Stone typewriter bunch greeting me if I should return, humiliated and disgraced a failure with my first show, myself, drums, tinkle bells and all.

Very often I would leave the dining room on the boat hungry, as the meals were good but scant at all times. The other boys would pass their little dishes back for more, not Jimmie; I wasn't going to let my appetite jeopardize my chances with old Eisenbarger, not as long as peanut candy and hamburgers could be had for a nickel.

Before we reached Pittsburgh the new calliope player arrived, poor fellow, he certainly looked as if he spent most of his many years with various carnivals and side shows. In appearance he

SOUSA

AND HIS



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Direction THOS. J. FITZPATRICK UNITED and ORPHEUM TIME

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MRS. JENNIE WEBSTER, Prop'r GEO. H. WEBSTER, Gen. Mgr.

was the very picture of Bud Fisher's Mutt, even to the ill-fitting winged collar around his spaghetti-like neck.

The arrival of a new member on a show usually means shop talk, talk shop and more shop talk for at least a couple of days between the bunch. They resurrect old acquaintances, ask each other what make horn they are using this season, discuss the current attractions which they have never seen, and even go so far as to make an inquiry regarding the other fellow's last visit to dear old Broadway.

The man who looked like Mutt was to play the calliope, fourth alto horn (also known as peck horn) in band, and piano in the orchestra.

About all he could play on the calliope was "Over the Waves." He was never heard in the band, and as I was allowed to play drums in the ten piece orchestra, the piano parts for Mutt might have just as well been marked tacet, because his technique on the piano was a little short of being wonderful. He certainly knew how to finger those keys without making the play. As a consequence Mr. Mutt made good for the simple reason that no one ever knew how bad he was.

He treated me like a dramatic star would treat a super, off stage, but when it came to arguments with him I held on to my goat; he never got it.

By this time I had made pretty good with the manager, the actors and all concerned. Pittsburgh was forgotten, the tinkle bells were replaced with real ones, I had mastered "Oh, You Drummer," which was featured occasionally in orchestra, and I was happy.

One day Mr. Mutt got drunk and failed to show up for the evening calliope concert. Old man Eisenbarger was tearing his hair and using a potpourri of Ohio River cuss words, rip roaring expletives that would even shock a man who slipped on a banana peel; he spied me, and in not very endearing tones fairly shouted, "Young man, you get up there on that calliope deck and play that musical advertisement; do you hear me, play it, or don't you ever dare to break bread at my table with me again." (He should have said, crumble crumbs.)

Ye gods! Here was a chance, and I jumped at it quick. Like a flash I mounted that calliope deck, the blow pipes of the instrument had been thoroughly cleaned by my predecessor, and all the wires had been adjusted to perfection. Constant practice on the piano of the show boat, using the same keys as were on the calliope, helped me beyond description. I had a repertoire of all the latest popular songs of the day memorized, so was all in readiness for what was to be one of the greatest half hours of my life. I needed no urging, I could hardly wait for the required pressure I started.

This time I *played* that gosh ding steam organ, and incidentally introduced my medley of ragtime ditties; those whistles blew forth syncopated notes in harmony, such that were never heard before. When I played the chorus of "Alexander's Ragtime Band," which was whistled, sung and played at that time from Coast to Coast, I glanced down toward the river bank; there was the old man waving his hands in the air, and while I could hear nothing but the noises of the musical whistles, yet I knew the boss was laughing, and shouting, "Keep it up, boy, keep it up." I did, for about a half hour. I was inspired, I was happy, and I knew I had made good.

I finished my concert with "Over the Fence Is Out," and think of it, I was applauded on all sides; the people on the river bank were clapping their hands, as well as the boss, and even the band boys, who were then in readiness to offer the usual evening band concert.

One wonderful moment.

When the applause had subsided, I realized just what it means to an actor when the audience show their appreciation, admiration and approval of his work by a grand demonstration of hand-clapping.

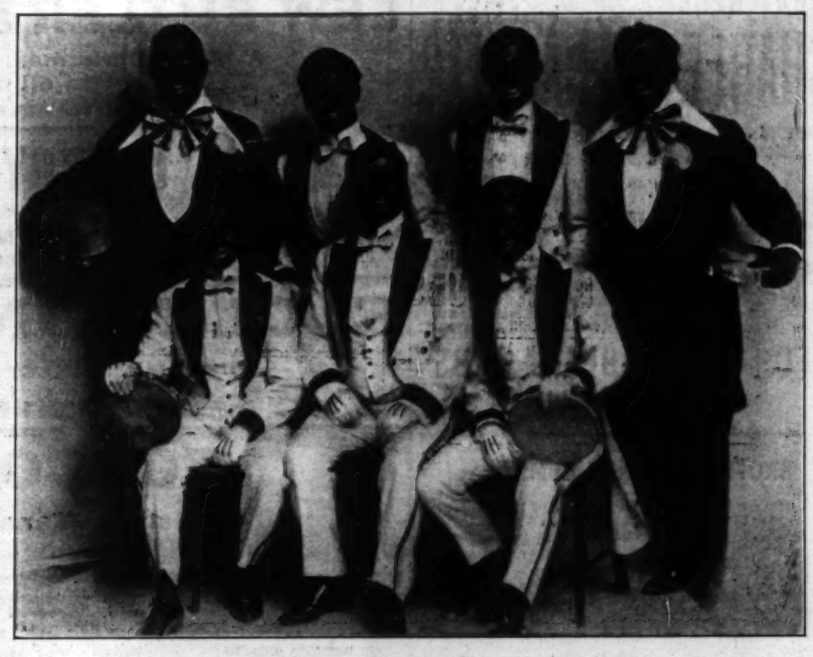
Of course I wasn't an actor, but I turned out to be a durn good calliope player.

There is not much more to relate. Suffice to state, I was congratulated by the bunch. I carried no more music racks in parade, and was looked on as a sort of freak, as I was told at the time that my ragtime was the first to be heard on a show boat calliope.

The next day at dinner I passed each little dish back, not once, but three times, in addition to being greeted each time by a broad smile from the cook, after which I strolled out on the deck, sat down to read actors' stories, leisurely puffed a cigarette and cocked my feet on the rail.

SEVEN HONEY BOYS.

THE BIG ACT ON THE BIG TIME.



Top row: Left to right—Sam Lee, James Meehan, Tommy Hyde, Billy Cawley.
Bottom row: Paul Van Dyke, Wm. H. Thompson, Carl Fletcher.

THE SEVEN HONEY BOYS, so called because each and every individual has played from one to six seasons with the late lamented George Evans' Honey Boy Minstrels.

TOMMY HYDE is recognized as America's premier soft shoe dancer, WM. H. THOMPSON has won his spurs with some of the foremost minstrel organizations as a baritone vocalist *par excellence*, JAMES MEEHAN'S pleasing tenor voice has won him a host of friends, PAUL VAN DYKE and his now famous yodling selections "clean up" at every performance, SAM LEE'S witticisms and BILLY CAWLEY'S funnyisms are always good for rounds of laughter, and CARL FLETCHER can sing and dance. He is also the "baby" of the troupe, even though he has just qualified as a voter.

Chauncey Kathleen

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BROTHER PENN'S MUMMERS.

A PHILADELPHIA FRIVOLITY WORTH THE TRIP TO THE KEYSTONE METROPOLIS.

(From the N. Y. Sun.)

To the Editor of The Sun—Sir: Why is it New Yorkers do not know that Philadelphia still enjoys a fancy dress turnout which, I am sure, was never equalled in the palmiest days in New York?

Every one that I speak to about the Mummers Parade of New Year's Day at Philadelphia is completely ignorant of the institution, and they all say they will take it in next New Year's if they can make it. For several years I have gone over to Philadelphia on New Year's Eve to be on hand the next morning to see that great parade. My, how I enjoy it!

I seem to see in one whole mass all the old fancy dress parades I saw as a youngster in New York. They were not assembled as the Philadelphia clubs are, into one huge parade, but each neighborhood club made the rounds of its own locality, and we were kept busy running up and down and across town in a frantic effort to see at least the more prominent clubs.

While each of these clubs went in for grotesquery, there was nothing like the outfits which bedeck the kings in the Philadelphia Mummers Parade. These kings' mantles have capes that call for the services of, in some cases, sixty page boys to carry. The whole thing is run under municipal control, the Mayor appointing a committee, and the city appropriating thousands of dollars in connection with the supervision of the affair.

The clubs and other organizations offer prizes for pre-eminence in the various departments of display, and the staid old town, for at least one night and one day, cuts loose.

We'd all be run in in this puritanical burg if we tried to pull the stunts that are laughed at in Philadelphia on this occasion. I have always noticed that the cops laugh the hardest at what would surely shock a tenderloin bluecoat.

Philadelphia slow? Forget it. Just let the old-timers go to the out of town newspaper stands on the day after New Year's Day, buy two or three Philadelphia papers and be instructed. The parade starts at 8 o'clock in the morning on Broad Street, and has generally all passed my point of vantage, the Bellevue-Stratford, about noon.

I am counting the days till New Year's. J. S. A. New York, Dec. 4.

LEW BUTLER and JOE MANNE

A Merry Christmas and a Happy New Year to all our friends

With WATERSON, BERLIN & SNYDER (Chicago Office).

GRACE LE BOY AND GUS KAHN

WISH THEIR MANY FRIENDS

A VERY MERRY CHRISTMAS AND HAPPY NEW YEAR

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CLIPPER MAN INTERVIEWS EDW. B. MARKS, OF STERN & CO.

(Continued from page 59.)

Mooch,' 'There's a Wee Bit of Blarney in Killarney,' 'Good Old Days in Alabam',' 'By Heck,' 'Tumble in Love,' 'Painting That Mother of Mine' and a score of others. The new professional offices over which Mr. Gilbert presides are located two doors from the Palace Theatre, on Broadway, and already Mr. Gilbert has outgrown the five piano rooms provided.

MARIE CAHILL'S NEW SONGS.

"Speaking of Marie Cahill just brings to my mind the fact that she opened in vaudeville recently, at a salary of $2,500 a week, and here is the report from Chicago, showing that she uses four of our new songs and is apparently setting up a new record of success even for headliners. Three of the new numbers are by J. W. Rosamond Johnson, who, years ago, wrote for her the 'Bamboo Tree.' The new songs bear these striking titles: 'I Have a Disposition Like a Rubber Ball,' 'I'll Love You Honey When Your Money's Gone' ('But I Won't Be With You'), 'You Go Your Way, and I'll Go Mine.'

"Miss Cahill's fourth number is Wolfe Gilbert's 'Heck' song spoken of above. The only trouble with this song seems to be that, having restricted it for a short time to Miss Cahill, it is all Mr. Gilbert's life is worth to try and keep it out of the hands of other performers, for a month or two.

DANCE MUSIC.

"I fail to see that anyone has wrested the title of 'Dance Music Kings' from us as yet. Dance music, in spite of all that has been said to the contrary, is keeping up quite as good as last season. The best evidence is that it is appreciated as much as ever in high class dance palaces like the Waldorf, Astor, McAlpin, Rector's, Domino Room, Beaux Arts, Strand, in New York, and hundreds of others throughout the country. If anything, the musical directors are even more particular than ever in their selection of dance music, but by having many of the world's best composers on our staff we have little difficulty in pleasing them. I should say that the leaders in dance music to-day are: 'Illusion Waltz,' 'Georgia Grind,' 'Shakespearian Love,' 'Maid of My Heart,' 'My Sweet Adair,' 'Valse Pathetique,' 'Scaddle De Mooch,' 'Trilby Rag,' etc.

A. B. C. DRAMATIC MUSIC SETS.

"We are getting quite some revenues out of the movies by contributing a new line of music which we call the 'A. B. C. Dramatic Music Sets.' This line of music was first conceived by Ernst Lus, general musical director for all of Marcus Loew's houses. As its name indicates, it consists of ten or more sets of music especially adapted for moving picture pianists. This music can be used to intelligently interpret every form of emotion and every style of picture known to the film world. These sets are being constantly added to, and form an indispensable library for every musician. We acquire from Mr. Lus the exclusive rights for everything that he has written or may write in connection with the above publications.

EMERSON PHONOGRAPHS AND RECORDS.

"The honor of representing a million dollar corporation like the Emerson Phonograph Co., as its sales organization and distributors was simply thrust upon us. We really did not seek it as we were not looking to assume any new responsibilities. Still we must say that results so far exceed our most sanguine expectations. Before we were half way ready to deliver we found our order files loaded down with orders for over a million records and 40,000 machines. Of course, the Emerson $3 phonograph is marvelous value and one can readily understand that Caruso and Harry Lauder records and the best popular hits to retail at a dime, and seven inch (two-sided) records for a quarter are something that every up-to-date dealer must have in stock. This new enterprise, while it will have at all times our personal supervision, will be managed through an entirely separate organization engaged to take care of it, and in quarters commodious enough to carry on the vast business that is knocking at our doors."

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LITTLE MISS JUNE.

Little Miss June is a fourteen-year-old dancer who has won fame in spite of her tender years. She has the distinction of being Mme. Pavlowa's first pupil, starting with that great dancer three years ago, although Little June had danced with Pavlowa at the Palace, Paris, France, for a season before that.

Mme. Pavlowa was first attracted to the child because she thought she displayed great talent.

When Pavlowa came to America last season, June continued her studies in Paris under Ivan Giustine. She was engaged at the Folies Bergere, where she danced for four months with great success.

Off the stage June is a plain, natural child, with not a jot of precociousness nor that affectation and self-importance which so frequently accompanies youthful genius. In fact, June is a little lady whom she endears herself to all with whom she comes in contact.

THE ART OF THE PLAYWRIGHT.

BY GEO. M. COHAN.

The art of playwriting is one of the most fascinating pursuits in the higher branches of human endeavor, and, at the same time, the most profitable.

If an author can put one play over and not lose his head in the pool of his first success, the goal of fortune is pretty well within his vision. It's the first success that lands the money punch. The pity of it is that the average playwright writes for art's sake, and in endeavoring to live up to an ideal lets his trousers get shiny in the seat and frayed at the bottom.

Art for art's sake is all very well if you are born with a bottomless boodle bag, then if your particular hobby is play construction you can ride it to a failure and go to Palm Beach or Pasadena to recuperate.

In the majority of instances, however, the men and women of the world who are bitten by that insidious little bonnet buzzer, the play-writing bee, have at the beginning no capital to work on other than a scenario, and while scenarios are well enough in their way, one can't pay their rent with them, and art and an irate landlord are not a good combination.

Personally, I do not look upon playwriting as an art. To me it is toil; real downright, sleep destroying, nerve racking labor, which to accomplish the best results, should be started with an apprenticeship in the theatre that begins at the stage door, and which, to be thoroughly absorbed, should be continued until its technique, from the curtain line to the gridiron, is as familiar as A. B. C. If the ambitious author of the future would adopt this course he would not be compelled to knock at so many managerial doors before finding one willing to produce his plays.

I am free to confess that I write plays for what there is in it. Of course, the popularity that comes from putting over a success on the stage gives one a most delightful sensation, but profit sticks around longer than popularity, and I picked profit for my pal when I began to paddle around in the theatrical puddle as a very little boy.

It was natural enough that I should. My father and mother were on the stage when I was born, and, as I remember, were not reclining on a bed of roses when I appeared on the scene. In fact, the roses refused to bloom for some time after my arrival. Daddy was always grinding out material for the family repertoire, and, more power to him, he used to turn out stuff that drew money to the box office. It was father's laborious efforts to keep us supplied with new chatter for the stage that imbued me with the playwriting desire. And I didn't know a thing about art then and I don't claim to now.

Speaking about Daddy's laborious work in the field of authorship, I haven't the faculty of dashing off a play before breakfast or turning one out over night as I sometimes get the credit for doing.

The nearest approach to that sort of thing happened when I wrote "Forty-five Minutes from Broadway." This piece, with the three-quarters of an hour from New York title, came close to being written over night, but not quite. It happened this way:

Shortly after Sam H. Harris and myself hooked up to be regular managers, years ago, we discovered that our combined bank rolls were not of a size that would attract the attention of speculative suburban realty promoters. In fact, we found that its computation had no tendency to bring on a state of mathematical collapse. But we had declared ourselves managers and producers and we had to produce something, so it was up to George to come across. I had been figuring on the Kid Burns character for a long time, had intended to write a play around him, and do the Bowery Boy myself, in fact, but in lieu of another idea I took Burns and Mary Jenkins, and two weeks later, "Forty-five Minutes from Broadway" was born.

Christmas Greetings

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JAMES WHITE — AND LOVE DREAMS ALWAYS BRING ME YOU — AND JACK FROST

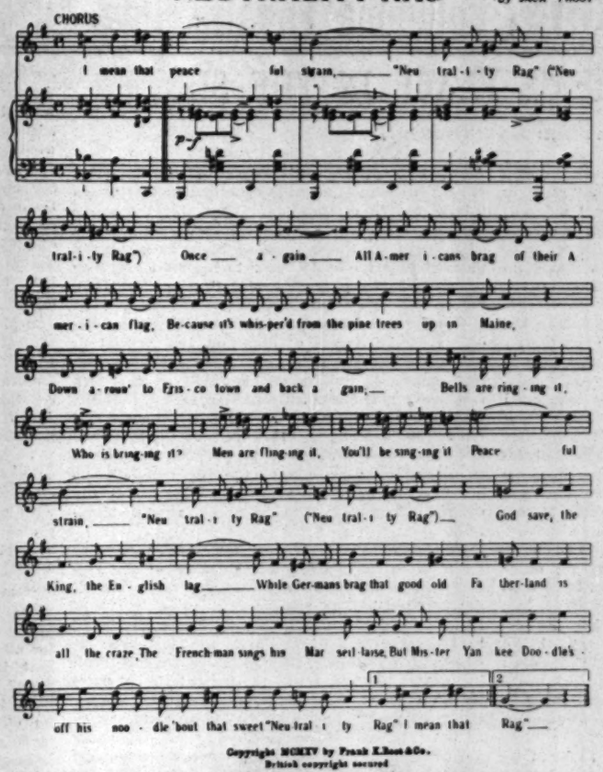
I'M GOING TO BRING A WEDDING RING

JAMES WHITE — TO YOU IN SPRING — AND JACK FROST

NEU-TRAL-I-TY RAG

(That Peaceful Strain)

NEUTRALITY RAG

Words & Music By JACK FROST

CHORUS
I mean that peace ful strain, "Neu tral-i-ty Rag" ("Neu
tral-i-ty Rag") Once a-gain All A-mer i-cans brag of their A
mer-i-can flag, Be-cause it's whis-per'd from the pine trees up in Maine,
Down a-roun' to Fris-co town and back a gain, Bells are ring-ing it,
Who is bring-ing it? Men are fling-ing it, You'll be sing-ing it Peace ful
strain, "Neu tral-i ty Rag" ("Neu tral-i ty Rag") God save, the
King, the En-glish lag While Ger-mans brag that good old Fa ther-land is
all the craze, The French-man sings his Mar seil-laise, But Mis-ter Yan kee Doo-dle's
off his noo-dle 'bout that sweet "Neu-tral i ty Rag" I mean that Rag"

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FIRST VERSE

There is a strain that haunts this land of ours
Morning, night and noon, and in your waking hours,
Caused by the war 'cross the ocean.
Now what is it for?
I've a notion absolute-lute-lute neutrality.
That is the theme of this sweet melody.
For every good American is glad to be
Here in the land of Liberty.
And if you listen with all your might
You're bound to hear this strain some night.

SECOND VERSE

When Mr. Woodrow Wilson heard that strain,
Right away he asked to have it played again.
Soon as the band started blending it, you understand
He was sending it to where the warring nations are.
The Kaiser, King, even the Russian Czar,
They tried to beat the deuce, but then it was no use,
They couldn't sing a single bar.
They don't know what they are fighting for,
There's just one thing can stop this war.

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GREAT WALTZ BALLAD

LOOK IN MY HEART AND YOU WILL FIND

ONLY YOU

LYRIC BY ARTHUR J. LAMB — MUSIC BY CLARENCE M. JONES

I LOVE THE NAME OF DIXIE

LYRIC BY JACK FROST — MUSIC BY E. CLINTON KEITHLEY

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THE PERFORMER'S PLACE IN THE SUN.

BY DR. MAX THOREK.

Contemplation of all Europe in a death grapple, each nation struggling valiantly for its "place in the sun," brings to my mind a somewhat different picture of the American performer, who, too, must fight for a "place in the sun." For, strange to state, scientists, whose investigations have resulted in myriads of statistics relating to the causes of diseases in most walks of life (tabulating the morbidity of the lawyer, the doctor, the sewer cleaner and what not), have studiously ignored the presence of the actor on the face of the globe.

I do not think that this slight is deliberate. I would rather look upon it as a conclusive proof of a highly vague conception of this important subject matter of those who really are well informed on matters general who one reason or another do not accord the artist the consideration he so justly earns. For surely the actor is contributing as much to human happiness as are members of other professions. His health is as important to the community as that of any other individual. But he has been ignored because scientists have heretofore never considered him as a separate entity. As one who has devoted years of study to the performer as a type, I feel that the time is ripe for coming out in the open and explaining to the world the special needs which the special activities of the player imply.

It is just a year since I undertook to conduct the Health Deparment of THE CLIPPER, and in that time (brief, yet sufficiently long to build up correspondence with all corners of the earth) so many cases have come before my scrutiny that I feel certain not only that the performer occupies a separate world in our whirl of daily life, but also that, in order to cope successfully with the health problems of the player, the physician must be familiar with the actor's mode of life and its peculiar trials and needs. Such terms as "jumps," "split weeks" and "broken contracts" must convey no sense of the mysterious to him. He must know the peculiar vicissitudes, adversities, vexations, annoyances to which most, if not all, people of the stage are exposed—and what their mode of life has on their general health.

It must be acknowledged that only a few of the rank and file of Aesculapian disciples see the actor and actress except when in the height of their glory—when they perform. Lamb truly said: "It is with some violence to the imagination that we conceive of an actor belonging to the relations of private life, so closely do we identify these persons in our mind with the characters they assume on the stage." But the mistake must not be made to consider the actor "off stage" *the same* as the rest of the human family. Every stratum of society, every walk of life has its peculiarities. So has the actor. His characteristics, his weaknesses, his desires and ambitions imply a nervous stress that place him in an entirely new category from the viewpoint of the physician, lawyer, or others, with whom social conditions force him to meet.

It would, perhaps, be an easy matter for me to convert the mass of correspondence I have received from performers scattered all over the world into a tangible record for statistical reference. And yet, surprising as it may sound, the majority of my colleagues would encounter difficulty to interpret such compilation. They would possibly see in it merely a long shaded chart of a melange of nervous disorders, some of them so peculiarly phrased they would do honor to the most exquisite ravings of the paranoiac and the hypersensitive "lune."

However, I have found nervous diseases, disorders of the organs of digestion and circulation and acute infectious diseases to be the most prevalent causes of professional morbidity. They are frequently noted to such alarming extent that the doctrines of prevention, I feel, should be shouted from the housetops. However, endeavoring to establish the doctrines of prophylaxis without a thorough comprehension of the performer's mode of life would be comparable to selecting beautifully colored Christmas gifts with one's eyes blindfolded.

In studying "mode of life," the question must be put: "Does the artist lead the mode of life representatives of other 'layers of our social strata' are leading?" The answer is, manifestly, "No." Is he more susceptible than the average individual to the acquisition of vicious habits? It must be answered, reluctantly, that he is, truly not through inclination but because of the peripatetic existence he is compelled to lead. Far away from home, for the most part, while working his nervous system to the limit of endurance, beset by all consuming ambition, it is only natural the reactions will set in that temporarily threaten the stability of the brain. The hyper-exuberance of ambition from which most artists are suffering results in nervous reactions which invite investigations that could fill volumes.

Huxley said: "Most diseases being preventable, their existence should be looked upon as criminal. Illness following disobedience of nature's laws should be regarded as the punitive result of reprehensible conduct and not as a simple grievance." While it is true that "health is a man's birthright," if it is sacrificed in a nerve consuming, exhaustive process of forfeiting everything at ambition's beck and call, the hapless victim should not be at all surprised to find himself possessed of numerous ailments. The doctrine of "waste and repair" is now universally understood, and where there is waste without repair suffering must inevitably follow.

Undoubtedly the best way to confront the actor with the importance of the preservation of his health lies in education by lectures, articles, etc. It is difficult to lecture to roving troupes. They are prone to read only that type of literature which relates directly to their profession. For this reason THE CLIPPER instituted the Health Department, which I have the honor of conducting, and, in the absence of lecture facilities, I am striving my utmost to make my weekly page partake of all the essence of active propaganda.

An actor spends a great deal of time in dressing rooms, which, like hotel rooms, are occupied by different people during brief intervals of time. Popular legislation has taken care of the public inn. But, just as statisticians have ignored performers, as a class, so has legislation conveniently overlooked the great problem of the dressing room. The air the actor inhales in preparing his stage toilet is as vital to his system as that the traveling man breathes while preparing for his daily work. Yet the traveling man is protected, while enactments for the health protection of performers are anything but satisfactory. Of course, conditions are gradually improving with the modern development of hygiene crusades, but, as long as one foul dressing room remains as a menace to the health of the performer, he may truthfully claim that his right to enjoy the benefits of modern health reforms is being interfered with.

But, grave as the dressing room situation is, the sanitation problem confronting the performer from without is not nearly so serious as the one confronting him from within. The fact that he is constantly eating foods prepared by hands with which he is not familiar should cause him to rigorously safeguard the condition of his stomach.

Those who find rest in a different bed each night or each week should observe laws of personal cleanliness more religiously than those blessed with permanent homes. Personal cleanliness is a protection of which all may avail themselves against contamination with a large variety of diseases.

Nervous reactions and real as well as fancied ailments frequently bring about conditions of mind which make professional people easy prey for all kinds of patent medicines containing "dope" that is poison to the system. Many a "dope-fiend" originally got his start using alluringly labeled nostrums which would confer favors upon its victims by instantly killing them, instead of leaving them slaves to pernicious habits. Millions are spent annually by performers on bellish patent medicines; thousands become drug fiends—decrepit bums—as a result.

The immense volume of correspondence I have passed upon since the institution of THE CLIPPER'S Health Department clearly intimates that most performers are zealously solicitous regarding their health. Like puzzled children, they realize the afflictions they are forced to bear, and eagerly seek redress. Everyone who has applied received a prompt reply. Those who obtained the desired information owe more to THE CLIPPER than they owe directly to me, as THE OLD RELIABLE, ever desirous of safeguarding the performer in every way, did not rest content with advancing the "business interests" of the profession, but showed the same broad, generous regard for the ACTOR'S HEALTH that it has evidenced in his prosperity for more than half a century.

Despite the fact that he has been slighted and ignored by statisticians, the performer has a definite "place in the sun," and will have as long as his talents are appreciated by the general public and as long as his principles of living are right and his advancement from every point of view is safe-guarded by a generous class paper.

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OUT OF TOWN NEWS

PHILADELPHIA.

The new offerings for Christmas week consist of Emma Dunn, in "Her Price," at the Broad, and "Watch Your Step," at the Forrest.

BROAD (Nixon & Zimmerman, mgrs.) — Emma Dunn, in "Her Price," has its first local view Dec. 20. Elsie Ferguson, in "Outcast," had three weeks of fair returns ending 18.

FORREST (Nixon & Zimmerman, mgrs.)—"Watch Your Step" has its local *premiere* 25, with Mrs. Vernon Castle, Frank Tinney and Bernard Granville in the cast. Gaby Deslys, in "Stop, Look and Listen," had a very profitable fortnight ending 18.

LYRIC (Leonard Blumberg, mgr.)—Louis Mann, in "The Bubble," was warmly welcomed by big houses last week. The star's German comedy has full opportunity in the play, and he receives gilt-edged support from Auguste Burmeister and Laura Walker. The second week begins 20.

ADELPHI (Leonard Blumberg, mgr.)—"A Full House" is certainly breaking the records for a continuous run. The crowds continue big to see this breeziest of comedies with May Vokes, Herbert Corthell and George Parsons in the cast. The ninth week begins 20.

WALNUT (Edgar Strakosch, mgr.)—This house re-opens 25, with Andrew Mack, in "The Irish Dragoon."

GARRICK (Chas. C. Wanamaker, mgr.)—Starting 20 is the sixteenth and final week of "The Birth of the Nation." "On Trial" Dec. 27.

CHESTNUT STREET OPERA HOUSE (B. F. Keith management).—The film pictures of "Fighting in France" continue to fine returns. The third week starts 20.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The Metropolitan Opera Co. sings "Un Ballo in Maschera" 21. On 14 "Die Rosenkavalier" was sung here for the first time, with a brilliant audience in attendance.

PEOPLE'S (Harry Brown, mgr.)—"Lavender and Old Lace" 20-25. "A Little Girl in a Big City" was full of thrilling incidents, and scored big with the uptowners last week. Beatrice Loring did splendid work in the leading role.

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock produces "The Charity Ball" 20 and week. "The Woman in the Case" was capably acted last week to splendid houses. Frank B. Elliott, as Julian Rolfe, displayed fine ability, while Ruth Robinson, as Claire Foster, was fully up to the requirements. Ted Brockett, as Tomson, also stood out prominently.

B. F. KEITH'S (H. T. Jordan, mgr.)—Rolfe's "The Bride Shop" is the feature week of 20. Others are: Morton and Moore, Miles and Ray, Marshall Montgomery, Haydn, Borden and Haydn, Thalero's Circus, Lambert and Fredericks, the Carangeots, and moving pictures.

ALLEGHENY (C. F. Eggleston, mgr.)—Week of 20: De Witt, Burns and Torrence, Thos. Potter Dunn, "At the Party," Sampson and Douglas, Nelusco and Horley, R. H. Mohr, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Week of 20: Master Gabriel and company, equestrian lion, La France and Bruce, Bessie La Count, Moore and Boone, Louis Stone, and moving pictures.

COLONIAL (Fred'k Leopold, mgr.)—Week of 20: Dunbar's Ding Dongers, "Der Vaterland," Amy Lesser, Ethel Mae Hall, Harry Batchelor, Les Congerots, and moving pictures.

NIXON (Chas. E. Thropp, mgr.)—Week of 20: Kluting's animals, Harold Selman and company, O'Neill and Gallagher, Maidie De Long, Les Mountfords, Leonard and Louie, and moving pictures.

CASINO (Wm. M. Leslie, mgr.)—The Girl Trust is the Christmas week attraction 20-25. The Merry Rounders show was sprightly in every respect, and drew big throngs last week. Abe Reynolds and George F. Hayes were live wire comedians and they put things over in great style. Mae Latham and June Le Veay were the leaders of the female contingent, and they also scored big. Johnny Berkes and Frankie Grace, in a dancing act, were a well liked number.

GAYETY (Joe Howard, mgr.)—The Americans tender their services 20 and week. The Mischief Makers provided a happy time for the patrons last week, who turned out in large numbers. Rich McAllister and Felix Rush provided the fun in copious quantities. The Alhoa Twins also scored big.

TROCADERO (Robt. Marrow, mgr.)—The Follies of Pleasure 20-25. The Cabaret Girls provided a varied entertainment that big houses enjoyed last week. Mike Kelly led the comedy forces in great style, while the Four Liverpools and the Livingstones provided high grade vaudeville turns.

DUMONT'S (Frank Dumont, mgr.)—A timely skit on "Henry Ford's Peace Ship" was the principal feature last week, and provided plenty of wholesome enjoyment. The first part had also pleasing songs, clever dialogues and new jokes, all of which were hugely enjoyed.

ALHAMBRA, BIJOU, BROADWAY, GIRARD, PLAZA, STANLEY, VICTORIA, PALACE, FRANKFORD and ORPHEUM give vaudeville and moving pictures.

NOTES.

THE PHILADELPHIA ORCHESTRA will give a free concert at the Metropolitan Opera House on Sunday afternoon, 19. The tickets were distributed by the newspapers and thousands were disappointed by their inability to get one of the coveted pasteboards. This is the first time such a thing has been attempted in Philadelphia on Sundays, and it is hoped that this will be the entering wedge whereby concerts will be given on Sundays.

FRANCIS WILSON delivered a lecture on Joseph Jefferson in Witherspoon Hall 13. The hall was crowded and listened to a two hour intimate talk concerning the gifted actor. The lecture was under the auspices of the University Extension Course.

THE Stage Society produced at the Little Theatre, 17 and 18, three playlets: "Three Women," "Overruled" and "The Miracle of St. Anthony."

THE George Arvine Stock Co. goes in the American Theatre, starting 20. The house has heretofore run vaudeville under the management of Sablosky & McGurk.

PADEREWSKI had an immense house at his recital at the Academy of Music 15.

PITTSBURGH, PA.

ALVIN (John B. Reynolds, mgr.) is closed the fore part of this week, but re-opens Christmas Day with "Maid in America," with Florence Moore and Mlle. Dazie, two great local favorites. Everything points towards a great holiday business.

NIXON (Thos. F. Kirk Jr., mgr.)—Patricia Collinge, in "Pollyanna," Christmas week.

LYCEUM (C. R. Wilson, mgr.)—"The Newlyweds and Their Baby" 20-25.

GAYETY (Henry Kurtzman, mgr.)—Maids of America 20-25.

VICTORIA (Louis Oberwarth, mgr.)—The first half of the season here passed all expectations of the management. The shows have been good, and in this Mr. Perry, the director, is deserving of much credit. The general work of the entire company has been worthy of comment. Manager Oberwarth, as usual, cares for his end in his usual diplomatic way, and all goes merrily along.

ACADEMY (Sam Robinson, mgr.)—Lew Golden, one of the most popular comedians who annually visit this city, heads his own show here 20 and week, the Pansy Girls.

DAVIS (J. P. Harris, mgr.)—The holiday week's bill includes: Scotch Lads and Lassies, Bernard and Scarth, Vasco, Rigoletto Bros., Henry Lewis, and others.

HARRIS (C. R. Bucheit, mgr.)—All arrangements have been completed for the proper celebration of the fourth anniversary of the opening of this popular playhouse, 20-25, and the bill includes well known acts, headed by Little Hip and Napoleon.

SHERIDAN.—Changing twice weekly, and presenting first class vaudeville, the house is doing big business.

EMPIRE (A. A. McTighe, mgr.) — Marguerite Bryant Players present "The Newlyweds" 20-25. The similarity in names to the show at the Lyceum this week is bound to cause much confusion on the part of the public.

KENYON (Thos. Kenyon, mgr.)—Spellman's Circus continues to play to packed houses, is continued for at least another week. The circus as presented by this clever troupe is nothing short of wonderful in every detail.

VARIETY (J. R. Harkins, mgr.)—Everything is in good shape here now, improvements having been made, and business continues capacity.

IMPERIAL.—Musical comedy tabloids continue to entertain good crowds.

NOTES.

HAS everybody written to Santa Claus? Well, here's hoping you all land.

MOST of our theatres will give the customary midnight show on New Year's Eve, and, as usual, will undoubtedly be filled to overflowing. Many managers promise surprises in the way of novelties.

ELSIE RAYNOR played soubrette roles at the Victoria during the recent absence of Lottie Lee, who was called home on account of a death in her family. Elsie did very well indeed.

SEVERAL new faces were added to the Victoria company last week, Ed. Smalley and Irene Gold being among those joining.

"TOYLAND," as played by five little kiddies, at the Harris, last week, proved to be most entertaining. Baby Gladys was the biggest hit on the bill, her clever dancing and singing being somewhat of a revelation.

FRIENDS of Ida Lemuels will be pleased to learn that she has fully recovered from her recent illness, and is on again cavorting with the Victoria girls.

CHAS. EDWARDS continues in the same old way, making friends as he goes, and giving satisfaction in every detail.

CLARK AND VERDI presented their very entertaining wop act to good going at the Sheridan last week.

LA VINE-CIMERON TRIO did many difficult acrobatic stunts at the Harris last week. They have much good comedy in the act.

NAZIMOVA and DOOLEY and SALES headed the show at the Davis last week.

ART SNEAD and JOE MCGEE continue caring for the Kenyon in a satisfactory manner.

EVERYBODY has the Christmas spirit these days, and cold weather helps things considerably.

D. J. FOX, THE CLIPPER correspondent of Pittsburgh (1414 Frick Building), wishes all his friends A Merry Christmas and A Happy New Year. Anyone desiring information regarding local theatres, managers, agents, booking offices, hotels, rates, etc., can get such information by communicating with him.

THE peaky Victoria crew keeps things well on the jump at all times, and are forever being congratulated for the swell scenic presentations.

ALBERT DWIGHT and his clever company are doing a nice business in their second week in Grafton, W. Va. W. E. Lemuels continues to play all parts in his most capable manner, and Nellie Booth never fails to please, while Harriet Phillips and Lois Blair are caring for their parts to the satisfaction of all. Irv. Livingston is juveniling finely.

HENRY PERRY, one of the boys at the Harris, was warmly congratulated from all sides last week, due to the arrival of a baby girl at his home Sunday morning, Dec. 12. "Hen." wore one of those ear to ear smile. The babe and Ma Perry are doing nicely.

THE T. M. A. CLUB in this city, Lodge No. 37, is arranging to properly celebrate Xmas and New Years by planning big blowouts.

REPORTS have it that Evelyn Ware, Alice Raymond, Alfie Morse, Lillian Harrison, Sherry Snyder, Enid Gray, Ruth Lockwood, Bee Williams, Helen Lockwood, Anne Lemke and Daisy De Verne are planning big Xmas celebrations.

GEORGIA EARLE and company, in a clever little sketch, pleased Harris audiences last week. The roles were all well played.

CLARENCE WILBUR, the tramp monologist, at the Harris last week, was voted one of the best seen there in some time. His material is clean, and the inimitable manner in which he delivers places him in the front rank of entertainers. During the week he gave three distinctly different acts.

Waco, Tex.—Auditorium (Miss Gussie Oscar, mgr.) "The New Henrietta" Dec. 20.

ALAMO.—Vaudeville and pictures.

HIPPODROME, QUEEN, CRYSTAL, REX and NICKEL, moving pictures.

H. TARR THEATRICAL PHOTOGRAPHER

Wishes his many patrons and friends in the Profession

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Plain Kid, - - - $3.50
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Extra neat, will not rip.
Stage Last in Oxfords, Slippers and Shoes.

Send for Catalog.
Sent C. O. D. if $1.00 per pair is advanced. **FINE MAPLE DANCING MATS**, made to order at 30cts. per square foot.

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DRESS WIGS A SPECIALTY
Gents: Dress, High-Forehead, Character Bald, Crop, Japanese, Indian, Chinese and Rube Wigs in $2.50 grades Ladies: Modern Day Dress, Utility, Pocahontas, Grand Dame, Japanese, Soubrette, Marguerite, Court, Bridget and Old Maid Wigs in $6.00 grade. Mustaches 30c., $1.00, Full Beards 75c., $2.50. Vandyke Ventilated Beards $1.75, $2.50. Catalogue on request, Address **PERCY EWING SUPPLY HOUSE, Decatur Ill.**

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(In answering ads, please mention CLIPPER.)

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

ASBESTOS CURTAINS AND PICTURE BOOTHS.
C. W. Trainer Mfg. Co., 75 Pearl St., Boston, Mass.

CARNIVAL FRONTS AND SHOW BANNERS
D. C. Humphrys Co., 913 Arch St., Philadelphia, Pa.

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Edwin R. Street, 28 Brook St., Hartford, Conn.
E. H. Mayland & Son, 54 Willoughby St., Brooklyn, N. Y

MUSICAL SPECIALTIES.
J. C. Deagon, 3800 N. Clark St., Chicago, Ill.

MUSICAL GLASSES.
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581-583-585 South High St., Columbus, O.

SCENERY FOR HIRE AND SALE.
Amelia Grain, 819 Spring Garden St., Phila., Pa.

THE SINGING AND SPEAKING VOICE.
Theo. Van Yorx, 21 W. 38th St., New York, Tel. Greeley 3701.

THEATRICAL GOODS.
Boston Regalia Co., 387 Wash. St., Boston, Mass.

THEATRICAL PROPERTIES.
E. Walker, 309 W. 39th St., New York.

VENTRILOQUIST FIGURES.
Ben Hobson, 910 Prospect Ave., N. Y. C.

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Drawing Population, 7,000, and booming. S. C., 500; electric light. Straight rental or percentage. For open time write MARTIN B. ENOS, Mgr.

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"TAYLOR WARDROBE"
the Lightest and Most Convenient Trunk made. Liberal allowance on your old trunk, any make.

C. A. TAYLOR TRUNK WORKS
28 E. Randolph St. CHICAGO 210 W. 44th St. NEW YORK
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In All Styles and Qualities
THEATRICAL JEWELRY AND SPANGLES, TIGHTS, OPERA HOSE AND STOCKINGS, FANCY BROCADES, VELVETS, SATINS, GOLD and SILVER TRIMMINGS, and all Goods Theatrical.
High Grade Qualities at Lowest Prices
CATALOGUES and SAMPLES upon request. When asking for Catalogue, please mention what goods are wanted.

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The Theatrical Supply Emporium

WE KNOW HOW

To Deliver the Best Theatrical Goods, Costumes, Tights, Trimmings, etc. Our lately revised Catalogue sent free to any address.
REFERENCES—OUR CUSTOMERS.

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"The Natural Law" By Charles Sumner

'The Dummy" By Harriet Ford and Harvey J. O'Higgins

"What Happened at 22" By Paul Wilstach

"He Comes Up Smiling" By Byron Ongley and Emil Nytray

"Inside the Lines" By Earl Derr Biggers

"Back Home" By Irvin Cobb and Bayard Veiller

"Seven Keys to Baldpate" By Geo. M. Cohan

"What Money Can't Buy" By George Broadhurst

"A Pair of Sixes" By Edward Peple

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"The Old Homestead" By Denman Thompson

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HARRISON—DU FRAYNE PLAYERS

Berlin, N. H., Week of Dec. 20 BARRE, VERMONT, Week of Dec. 27

JACK ROSELEIGH

LEADING MAN

B. F. Keith's New Hudson Players
Union Hill, N. J.

Ellen Gierum

LEADING WOMAN

WARBURTON THEATRE, YONKERS, N. Y.

(In answering ads. please mention CLIPPER.)

"MAJOR BARBARA" BULLETINED.

The Drama League of America, New York Centre, has bulletined Grace George's production of "Major Barbara," the Shaw comedy at the Playhouse. The bulletin says the play is "thoroughly entertaining," and the company "excellent." The bulletin further says:

"As the New York Committee does not bulletin revivals, the two plays already presented by Miss George and her company this season—'The New York Idea' and 'The Liars'—have not been noticed. The committee desires, however, to take this opportunity to express its great interest in Miss George's repertory theatre, and to recommend it heartily to the support of the League members."

HARRY EDMUND WRITES.

Harry Edmund, of Edmund and Gaylor, writes, under date of Dec. 10, from Toledo, O., as follows:

"GENTLEMEN: On several occasions I have noticed letters advertised for Eugene Krick, so I feel that it is my duty to write you regarding same, and ask you to kindly publish the fact that Mr. Krick died at his home in Richmond, Ind., this last April. So that his many friends may be made aware of his death. Mr. Krick was well known in the profession with a long list of friends. He was a fine character actor of long years' experience. Hard work and over study caused a nervous break down. He left the road and went home to recover, but he gradually grew worse, following a complication of diseases, and in April he died."

YOUNG-ADAMS STOCK CO.

The H. Wilmot Young and Marjie Adams big stock company is doing well touring Canada. Edward Hugh Barnstead, business manager of this company for the past six seasons, states: "Business with this organization has been excellent, and on all opening nights you will see the S. R. O. sign displayed. Mr. Young is presenting a strong list of royalty productions this season. A little line for the benefit of CLIPPER readers. The advertisement we had in THE CLIPPER two weeks ago *brought us 126 letters.* That's going some, and only shows that THE CLIPPER is the advertising medium for the theatrical profession."

RUTH ROBINSON

LEADING WOMAN

Knickerbocker Theatre
Philadelphia, Pa.

MR. WILLIAM FAVERSHAM

PLAYING

"THE HAWK"

ON TOUR

L. L. GALLAGHER, Mgr. 214 E. 17th St., N. Y.

NATIONAL CAMPAIGN FOR A MILLION DOLLARS TO ENDOW THE ACTORS' FUND OF AMERICA.

VIOLET ZELL,
Who is special representative of the Actors' Fund Campaign, with the "Chin Chin" Co.

One plan for raising money for the Actors' Fund is the sending of the following letter to one member of every theatrical company in America.

(Letter)

DEAR FRIEND:

Will you work in our campaign? No one has refused yet, so we take your consent for granted.

Here is the plan:

In each company one member will act as special representative of the Actors' Fund Campaign and will distribute blank forms for contributors to every member of the company—actors business staff and working staff, each of them will secure ten fifty cent contributions from non-professionals, then return the list and money collected to you, and you forward same to us. You see, it doesn't mean a great amount of work for you, but it will be so helpful!

Actors are ever first to respond to the call of charity. Let us see whether the public will reciprocate. Fifty cents is not a big donation to request, and if everyone connected with the theatrical profession in America makes a personal effort—as they should and will—our worthy charity will be generously endowed.

Please let us hear from you at your earliest opportunity, telling how many blank lists to send for your company (one for each member), and accept our appreciation of your joining the forces.

Cordially yours, (MRS.) FLORENCE O'NEIL,
Director National Campaign.

The National Campaign Committee of the Actors' Fund, whose headquarters are at the Hotel Astor, requests THE CLIPPER to announce that if there is any company in which one member has not received a copy of the above appeal, will the members of such company select from among themselves a special representative, and write the Campaign Committee for as many lists as desired. It is particularly desired that vaudevillians will write, even though for one list only.

Already there have been many prompt responses. In one of the Columbia Wheel companies, two of the girls called at a bank for the first place to try for donations. In less than ten minutes both lists were filled. Another pair visited a wholesale grocery with similar easy success. It will not be difficult for the ladies of a company, going in pairs, to fill their slips; nor should the men have any trouble, because practically every Elk, Eagle, Mason or member of any other fraternal organization will contribute a half dollar, so will hotel and cafe men and others.

Certainly, every man and woman connected with the theatre in any capacity should make a special, personal effort to aid the Fund at this time. As you read this article ask yourself whether you, youdself, are going to do your duty. Then do it.

PROVIDENCE HIPPODROME UNDER NEW MANAGEMENT.

PROVIDENCE, Dec. 20 *(Special to* THE CLIPPER*.)*—The "Hip.," one of the largest theatres in Providence, will re-open to-night, under entirely new management and a complete change of policy.

The theatre was built by the Allen Amusement Co., of which the late Chas. Allen Sr. was president. Since Mr. Allen's death, some two months ago, many rumors have been afloat regarding the sale or lease of the theatre, but up to the present date they could not be verified.

Hugh O'Neil, of Boston, the new manager of the Hippodrome, has sent invitations to the mayor, members of the Board of Aldermen, and other city officials, and also to representatives of the local dailies and theatrical weeklies, to be present at the formal opening.

Mr. O'Neil has long been identified with the show business having been with the Automatic Amusement Co., of Boston, and of late manager of the Star Theatre, in the same city. He intends to start a gigantic advertising campaign immediately, and promises to bill the town like a circus. He has established an office with the "Old Colony Billposting and Advertising Co.," and from there will direct his campaign.

Edward M. Fay, former leader of the Providence Opera House Orchestra, will personally direct an orchestra of ten musicians. The Triangle photoplays and other features will be run. Lady ushers and other lady attaches, in new, snappy uniforms, will be in attendance to extend every possible courtesy to the patrons. The house is to be redecorated, and if the wishes of Mr. O'Neil are carried out, Providence will have one of the finest and largest theatres devoted entirely to moving pictures in the country. L. F. RUSSELL.

"CHIN-CHIN'S" GREAT RECORD.

"Chin-Chin" ended its long engagement at the Globe Theatre, New York, on Saturday night, Dec. 18.

Nearly six hundred performances have been given since it was first produced at the Globe, Sept. 7, 1914. Nearly a million people have seen the show, and the receipts have been far in excess of the million mark.

For sixty weeks the show drew capacity audiences, the receipts averaging $18,000 weekly owing to advanced prices downstairs and dollar gallery seats. That is $1,080,000. For the remaining ten weeks of its run it has played to $14,000 weekly.

The seating capacity of the Globe is 1,500. As the theatre has been filled at every performance for seventy weeks—eight prformances a week and numerous extra matinees—you can figure it out yourself.

As Charles Dillingham controls the Globe Theatre as well as the show he has not had to divide the receipts with anyone. His net profits have been in excess of $400,000.

Montgomery and Stone, the stars of the show, have not missed a single performance during the entire run.

With four exceptions the cast is the same as when the piece was first produced.

Eighty stage hands, twenty property boys and twenty-four electricians are employed nightly behind the scenes.

A wardrobe mistress and twelve assistants are required to keep the costumse in good condition. There are eighteen dressers for the chorus.

The total number of employees on the weekly payroll is 310.

There are 480 changes of costumes in each performance.

During the run Montgomery and Stone celebrated the twentieth anniversary of their partnership on the stage.

More than 50,000 mail orders for seats have been received.

Every State in the Union has been represented in the audience.

It is the only musical play which President Wilson witnessed in New York. The President and Mrs. Galt saw "Chin Chin" on the night of the Army and Navy football game.

Many New Yorkers have seen the show a dozen times.

"Good-by, Girls," the song hit of the show, has been the biggest seller in so-called "operatic" music trade for the past year.

Seats were on sale sixteen weeks in advance during the greatest part of the engagement.

Only two other musical plays have had longer runs on Broadway, and neither of them played to as many people or to as great receipts as this play built on the old story of Aladdin and the Wonderful Lamp.

The play has made "Very Good, Eddie," one of the most popular by-words of the year, and the name "Chin Chin" has been given to scores of manufactured articles all over the country.

And only newspapers have been used to advertise the show. Billboards and magazines were not employed, and no free tickets were issued.

GREENSBURG THEATRE BURNS.

Fire on Sunday, Dec. 12, damaged the St. Clair Theatre, Greensburg, Pa., to the extent of about $7,000, fully covered by insurance. The blaze, which was of unknown origin, was confined to the rear of the auditorium, the stage being undamaged.

Necessary repairs were immediately arranged for and Manager E. E. Rutter expects to have the house open in a very short time.

The Latest Musical Novelty "BUZZIMBA" R. H. Mayland & Son
54 Willoughby St.
Brooklyn, N. Y., U. S. A.
Send for Catalogue
Oldest Musical Bell Novelty Mfgs. in U. S.

THE BIG CHRISTMAS OFFERING
NEW ACTS
1 DOLLAR

ON THE ROAD—1 male, 1 female. (Straight).
IN THE RANKS—2 males. (Straight and Dutch)
JUST FOR FUN—2 males. (Straight and Blackface).
THE MAKING OF A MAN—2 males. 1 females. (A Strong Dramatic Act).
IN OUR YOUTH—2 males. (Both Tramp).
ON THE STAGE—1 male, 1 female. (Female, Straight; Male, Silly Kid).
OH, GEORGE—2 males. (Straight and Blackface).
ON THE CURBING—2 males. (Both Blackface)
BREAKING IN—2 females, 1 male. (All Straight).
GOING BACK—male and female. (Straight. Fine Comedy.
SAY JOSH—Rube Monologue.
SALLA DA STACH—Italian Monologue.

Each Act listed here is a sure fire success and with ten times the price asked. These Acts are salary boosters and you can't go wrong with any one of them. If you don't see an act here that will fit your cast ask for it, because I have it in stock. With each order this week I give free of charge a copy of "AN ACTOR'S LOVE LETTER," worth five times the price of the Act.

To those wishing exclusive material written to order, I can quote prices that will make you dig down in the old sock and bring up some of that mouldy green paper. My Acts make good, because they are exclusive, new, original and up-to-the-minute in every detail. The undertaker lives on dead ones. Is the undertaker chasing you? If you are a live one, order today, before the managers hang a crepe on your door.

N. J. BUCKWHEET, Huntington, Mass.

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JUGGLEROLIGIST
SINGING, DANCING, TALKING JUGGLER
With a line of chatter that's really new. "Chorus" Huh! That's old stuff to open with
BURLESQUE MANAGERS If you want a comic with an act, would be pleased to hear from you for next season.
MERRY XMAS P and B. Van, Gates and Gates, Pappy Scroggins, etc. Yes, Rip is walking in his sleep. Am doing real well and if things keep up will be wearing silk shirts next summer. Address, care of Clipper.

Phone 7768 Bryant Suite 705-706 Columbia Theatre Bldg., N. Y. C.
VICTOR HYDE
PRODUCER and STAGE DIRECTOR
Has Produced and Created Sure-Fire Hits in Big Ensemble Numbers: The Social Maids, Watson and Wrothe, Rube Bernstein's Follies of Pleasure, Henry P. Dixon's Review of 1916, Beef Trust Watson, and has re-staged several others, which were staged by Producers
Sends Merry Christmas to All His Professional Friends
P. S. Must mention I also PUT ON and PUT OVER the following Reviews and Acts: Full of Speed, (Reisenweber's); Witching Hour Witches, (Palace Ball Room); Harry Raph's, (Honey Girls); Screen Girls; Mummy and the Girl; Hotel Lassies; The Argentine Dancers; Frivolity Girls; Gulli and Viola, with Hungarian Quintette; The Eight Violin Girls; "Youth;" and THE FASHION SHOW, now Topping Bills, on Loew's Circuit.

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Regardless of what your present income is, and if you have a few hours to spare each day, we will show you how to make $10.00 a day. Capital not necessary. Performers in all branches of the profession write and menton THE CLIPPER.
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DR. JULIAN SEIGEL
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ADOLPH WEITZMAN
TAILOR (Press Rat) TAILOR Opp. WHITE RAT CLUB, New York
If you're in love and can't propose to lady love so cute, just call on Adoph Weitzman, he knows how to "press" your suit.
P. S.—I have made clothes for Alf. Grant, Montgomery and Stone, Robert Edeson, Max Figman. Chas. T. Aldrich, Robert Graham, Six Brown Bros., Harry Fox, Earl Burgess. Also make clothes for U. B. O. and do work for Palace Globe, Hippodrome, Astor and Columbia.

WANTED LADIES ORCHESTRA FIRST VIOLIN, CLARIONET, FLUTE, CELLO, SAXOPHONE AND DRUMS
Must all play Solos. Those who can Sing in Quartette preferred.
Theatre experience unnecessary. State age, what you play, what voice and salary expected. Send photo, which will be returned. Long Season's work to right People.
PETER F. GRIFFIN, Griffin Theatre Building, Toronto, Canada.

MUSIC COMPOSED AND ARRANGED
CHAS. L. LEWIS, 429 Richmond Street, Cincinnati, O.

IMPORTANT—Everett J. Evans, Composer-Arranger, formerly with Harry Von Tilzer Co., 125 W. 43d St., now located in Astor Theatre Bldg., 45th St. & Broadway, Suite 508. Music written to song poems and published.

PLAYS AND SKETCHES. Catalog Free. Dutch Irish, Coon, Jew, Old Man; Wigs, 75c.; Make-up book, 15c Send 16c. for year's sub. to 40 paged magazine.
A. E. REIM, Sta B, Milwaukee, Wis.

SEND $1.25 FOR A GOOD ORIGINAL TALKING ACT. SKETCHES ALSO WRITTEN. Address MICHAEL J. FLOOD 2620 W. Lehigh Ave., Phila., Pa.

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Red or blue on white, $6.00. Union label printing. Prompt service and guaranteed satisfaction. Send for price list. Route book, 10c.
GAZETTE SHOW PRINTING COMPANY
MATTOON, ILLINOIS

WANTED
YOUNG MAN AND WOMAN
Capable of handling recognized DOG AND PONY ACT. Security desired. Have very Pretty, Spotted, Performing Pony for sale cheap. Address AD. CARLISLE, 1622 N. Edgewood St., Philadelphia, Pa.

WANTED FIRST CLASS DRAMATIC STOCK CO.
For balance of the season. Company must be up in six or seven bills. Time limited. Tell all in first letter. CHARLES BERKELL, Manager Empire Theatre, ROCK ISLAND, ILL.

Wanted, People in All Lines For Permanent Stock
Character Man, to direct. Open Christmas. Rehearsals 20. Can only use clever people. Closed at first rehearsal if you don't show signs of intelligence. RAY MARTINEZ. Address until Monday, 35 W. Newton St., Boston; after that, Lynn Theatre, Lynn, Mass.

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THREE PERFORMING FEMALE LIONS WITH STEEL ARENA.
Want to purchase Bears, trained or untrained. Address LEON WASHBURN, Chester, Pa.

SONG WRITERS AMATEURS. Need experienced inside information? Stamp. L. BURTON WILLSON, San Diego, California

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Any one can paint signs with our easy system. Complete outfit, containing ten sets, letters and figures, 2 to 12 inches high (not printed, but cut out of durable material); brushes, paints, instruction book, etc., prepaid, $5.00. Satisfaction garanteed. BUTTS ADVERTISING CO., 15 West 10th Street Kansas City, Mo.

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For Season 1915-1916
It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.
Sent only on receipt of 2c. stamp, accompanied by a coupon cut from THE NEW YORK CLIPPER.

CUT OUT AND
Send this Coupon and 2c. stamp for a copy of
THE CLIPPER RED BOOK
AND DATE BOOK
(For 1915-1916)
To THE NEW YORK CLIPPER
47 West 28th Street, New York

WALTER G. BRETZFIELD CO.

THEATRICAL SUPPLY HOUSE

1367-1369 BROADWAY (37th ST.) NEW YORK

Wigs, Stage Jewelry, Union Suits, Posing Suits, Bathing Suits, Body Dresses, Leotards, Shirts, Tights, Trunks, Socks, Knee Hose, Opera Hose, Symmetricals, Abdominal Belts, Elastic Stockings, Supporters, Bust Forms and our exclusive Footlite Sanitary Pad.

SEND FOR OUR NEW CATALOG AND PRICE LIST TO DEPT. 3

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WHERE SHOWS WINTER.

We append a partial list of the Winter quarters of tent shows concerning which information is at hand. Corrections and additions are invited to enable the publication of amended lists in subsequent issues, as it is our desire to catalogue the permanent headquarters of all tented organizations.

Aulger Bros.....Missouri Valley, Ia.
Allen, Tom W., Shows.....Pekin, Ill.
Barnum & Bailey.....Bridgeport, Conn.
Barnes, Al. G.....Venice, Cal.
Bailey, Mollie, Great R. R. Shows, 1215 Oak St., Houston, Tex.
Barkoot Carnival Co.....Knoxville, Tenn.
Backman's Animal Shows, Box 137, Texarkana, Tex.
Barlow, Ed. P.....South Milford, Ind.
Bayne, J. T.....Altus, Okla.
Bonheur Bros.....Buffalo, Okla.
Brown Family.....Aderson, Ind.
Buckskin Ben Wild West.....Cambridge, Ind.
Broncho John's Wild West.....Valparaiso, Ind.
Brown's United Shows, 717 So. Beach St., Syracuse, N. Y.
Braden, C. A.....Natchez, Miss.
Brown's, Ed., Overland Shows.....Bath, Me.
Brundage, S. W., Shows.....Leavenworth, Kan.
Billie Broughton's Oveland Shows.....Ambia, Ind.
Burk's R. R. Shows, Pannock St. and Col. Ave., Denver, Col.
Buckskin Jim Vellloquette Wild West....Albia, Ia.
Brown's Combined.....Little Rock, Ark.
Carlin Bros.' New Modern Shows, Paschall, Pa., or 1316 So. 64th St., Phila.
Colorado Grant's.....Sparta, Ky.
Clark Bros.....Atoka, Okla.
Cancle Bros.' Shows.....Latrobe, Pa.
Clark's United Shows.....Alexandria, La.
Coulter, W. H.....Albany, Mo.
Collins, F. T., Wagon Shows.....Stennett, Ia.
Cooley & Thom.....Pt. Pleasant, W. Va.
Carlisle's Wild West.....South Cairo, N. Y.
Carter, John.....Wheeler, Wis.
Conkling's Tent Shows.....Matteawan, N. Y.
Crawford's, Col.....Box 577, Red Key, Ind.
California Frank's Wild West. Leavenworth, Kan.
Cunningham Bros.....Leavenworth, Kan.
Canada Frank.....Tipton, Ia.
Cole & Rice.....Geneva, O.
Carson, Kit, Wild West.....Birmingham, Ala.
Downie, Andrew.....Timonium, Md.
Dashington Bros.....Danville, Va.
De Cestro's.....Riverside Ave., Jacksonville, Fla.
De Kreko Bros.' Shows.....San Antonio Tex.
Eisenbarth, E. E.....Marietta, O.
Elys, Geo. S.....Bering, Tex.
Elstun's Dog and Pony Show....Kansas City, Mo.
Elzor, Fred.....Garland, Pa.
Evans', Ed. A., Greater Shows...Idependence, Kan.
Ferari, Francis.....North Randall, O.
Freed, H. W.....305 Grand St., Niles, Mich.
Finn, Thos. L., & Co.....Hoosick Falls, N. Y.
Fowler & Clark's Famous Dog and Pony Show, Albany, Mo.
Farr Bros.....La Salle, Wis.
Gentry Bros.....Bloomington, Ind.
Gorton's, S. F.....Toledo, O.
Goldmar Bros.....Baraboo, Wis.
Great Eastern Shows.....Reading, Pa.
Great Wagner Show.....Milwaukee, Wis.
Great Patterson Shows.....Paola, Kan.
Guyer Bros.....Lexington, Mo.
Hagenbeck-Wallace Shows.....West Baden, Ind.
Heinz & Beckmann Shows.....Joplin, Mo.
Honest Bill Shows.....Quenemo, Kan.
Hunter, Harry C., Shows.....Monessen, Pa.
Horne & Co.....Denver, Col.
Horner's Greater Shows.....Ayrshire, Ia.
Haag, E.....Shreveport, La.
Harris, Chas. N.....Schuylerville, N. Y.
Hall, F. W.....Atwood, Kan.
Hall's, Geo. W., Jr.....Evansville, Wis.
Harkness & Fox's.....McKeesport, Pa.
Helner, Prof. J. H.....Beauregarde, Miss.
Heber Bros.....312 E. 17th Ave., Columbus, O.
Henry, J. E.....Stonewall, Okla.
Howe's Great London.....Montgomery, Ala.
Jones Bros.' World Toured Shows...St. Louis, Mo.
Jones Bros.' Canadian Shows.....Toronto, Can.
Jones, Johnny J., Expo. Shows.....Orlando, Fla.
Jarvis-Seeman Shows.....Leavenworth, Kan.
Kennedy, Con T., Shows.....Leavenworth, Kan.
Kennedy Bros.....Perry, Okla.
Kirby's Novelty Sensation Show. Indianapolis, Ind.
Ka-Dell-Kritchfield Show.....Marseilles, Ill.
Knight, C. H.....Dunkirk, O.
Krause Greater Shows.....Philadelphia, Pa.
Lachmann & Lewis.....San Antonio, Tex.
Lampe Bros.' Shows.....Absecon, N. J.
La Tena's Wild Animal Circus. Havre de Grace, Md.
Lee Le Vant's.....Thompsonville, Miss.
Loudon.....Dublin, Va.
Lambrigger's, Gus.....Orville, O.
Lamont Bros.....Salem, Ill.
Lee Bros.....Cranston, R. I.
Lowry Bros.....Shenandoah, Pa.
Lombard, J. G.....Saco, Me.
Lucky Bill.....Box 202, Quenemo, Kan.
Marble's, W. R.....Spottsville, Ky.
Mead Dog and Pony Show.....Brooklyn, N. Y.
Martin Bros.....Savannah, Ga.
McDade's.....Owensboro, Ky.
Miller Bros.' Big Show.....Ramey, Pa.
Minelli Bros.' (Nos. 1 and 2).....Delaware, O.
Miller Bros.' 101 Ranch.....Bliss, Okla.
Murdock Bros.....Gardner, Mass.
Nobles, Chas.....Charleston, S. C.
Oklahoma Bill Wild West.....Douglas, Ga.
Patrick (B. H.) Greater Shows.....Hazleton, Pa.
Pierce Amusement Co.....Goldsboro, N. C.
Pubillones.....Cafe Central, Havana, Cuba
Rippel, C. A.....Frankfort, Ind.
Reed's, A. H.....Vernon, Ill.
Ringling Bros.' Chicago Office..221 Institute Place Winter Quarters, Baraboo, Wis.
Riggs' Wild West.....Parkin, Ark.
Rentz Bros.....220 Taggart St., Pittsburgh, Pa.
Robinson's, John.....Terrace Park, O. Gen'l Offices, 2d Nat. Bank Bldg., Cincinnati
Robinson, Yankee.....Granger, Ia.
Robbins, F. A.....Trenton, N. J.
Ripley, Geo. W.....Homer, N. Y.
Rutherford Greater Shows.....Saginaw, Mich.
Smith's, E. G.....Buckstown, Pa.
Sells-Floto Shows.....Denver, Colo.
Smith Greater Shows.....Augusta, Ga.
Smith, Prof. Harry.....Gratz, Pa.
Smith's, E. G., Colossal Shows.....Anwater, O.
Sparks, John H. & Chas.....Salisbury, N. C.
Staats Bros.' Shows.....Pattenburg, N. J.
Stewart, Cap.....Fort Wayne, Ind.
Starretti's.....87 Clermont Ave., Brooklyn, N. Y.
Sun Bros.....Macon, Ga.
Silver, Bart.....Crystal, Mich.
Spaun, Byron.....Haverford, Pa.
Swift Bros.....Golden Gate, Ill.
Swain (W. I.) Show Co., Swain Bldg., Gravier & Telemachus Streets, New Orleans
Tannen, Ben.....Colby, Wis.
Tompkins, C. H.....Lambertville, N. J.
Terry Showe.....Little Sioux, Ia.
Uden's Wild West.....Flanagan, Ill.
Van's Famous Shows.....Scott, O.
Van Hausen's, J. J.....Highland, Kan.
Wheeler Bros.....Oxford, Pa.
Wintermute Bros.....Ft. Atkinson, Wis.
Wren, W. C.....Leipsic, O.
Wood's, J. L.....Latta, S. C.
Washburn's Mighty Midway Shows....Chester, Pa.
Wortham, C. A.....San Antonio, Tex.
World's Fair Shows (C. G. Dodson, mgr.) 382 Third Street, Columbus, Ind.

HANK WAKEFIELD A BENEDICT.

El Bart "Hank" Wakefield, well known for his connection in an official capacity with the Great Wallace Shows, John Robinson, Sells-Floto and Howe's Great London Shows, recently married Miss A. Pittenger, a member of a well known Kansas City family.

"Hank" is now making his home between Kansas City and St. Louis, and is taking an active interest in the reduction of the St. Louis circus license, which, he says, bids fair to be successful.

AFTER a very successful season of thirty-four weeks with the Jones Bros.' World Toured Shows, Mr. and Mrs. John B. Wright are now on a visit to Chicago for the holidays.

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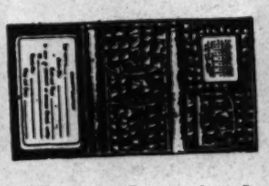

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It's weary work, when we old men wait,
Remote from the world's mad hum;
We watch and wait by the garden gate,
For the steps that never come.
So many wait for the vanished things
That never again arrive,
For the gleam of eyes, for the whirr of wings,
For the friends who are not alive.
It is weary work for the old men
Who wait, as the shadows descend,
For joys that will never come again,
For his wife, a guest or a friend.
To watch and wait by the garden wall,
For those that are past and gone,
Till the sun goes down and the shadows fall,
And the hand of death steals on.
It is weary work to remain on earth,
And of the beautiful past still dream,
And wait the call of the loved ones gone,
Across death's silent stream.

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TOM BROWN.

WANAMAKER BUYS THEATRE.

The Empire Theatre, Broad Street and Fairmount Avenue, Philadelphia, brought $139,000 under the hammer at the sale conducted by Samuel T. Freeman & Co., auctioneers, Dec. 15. The purchaser was John Wanamaker. It is understood that he acquired the property as an investment in anticipation of a boom in values which is expected to take place when the subway will be built on Broad Street. A station, in all likelihood, will be located right in front of the theatre.

The theatre was built about twenty-five years ago by Israel Fleishman at an outlay, including the land, of $250,000, and was opened as the Park Theatre. Fleishman's heirs sold it to Nixon & Zimmerman in 1901 for $150,000. About four years ago it was sold to the Empire Amusement Co., the present owners. Burlesque shows were run there until last season. This season the house has been untenanted.

The theatre is a fine brick structure, with a seating capacity of two thousand. It has a Broad Street frontage of 91 feet by a depth of 130 feet. There is also an L fronting on Olive Street in the rear, 53 by 67 feet, used for dressing rooms and scene lofts.

ELSIE FERGUSON'S NEW PLAY.

"Margaret Schiller" is the name of the new play by Hall Caine in which the Charles Frohman Co., Klaw & Erlanger will present Elsie Ferguson after the holidays. Miss Ferguson's tour in "Outcast," which has extended to the Pacific Coast since she was at the Lyceum Theatre, came to an end in Philadelphia on Saturday night of last week. Mr. Caine's play, which has not been presented in England yet, was originally given the title of "The Prime Minister," but the author felt that "Margaret Schiller," which is the name of the character to be played by Miss Ferguson and the dominating figure of the play, would be more appropriate.

BILLY HART

This season with Bob Manchester's Own Show, wishes his 45,947 friends A Merry Christmas and A Prosperous New Year.

HUTCHINSON AND ROYAL IN TOWN.

Fred Hutchinson and Rhoda Royal slipped into town last week on special business. They found time to take a flying trip to Bridgeport, but most of their time was taken up on Broadway.

CONNECTICUT MANAGERS MEET.

An annual meeting of the Connecticut State Association of Theatrical Managers was held Tuesday, Dec. 14, at Keeney's Theatre, New Britain. Theatrical managers from all parts of the State attended, including Hartford and other points.

Reports from various standing committees were presented and annual election of officers for two years held. All of the old officers were re-elected, and in addition new members from various cities of the State were given a representation on the executive board.

P. S. McMahon, of New Britain, was elected chairman of the executive board, and E. D. Eldredge, of the Shubert Theatre, of New Haven, was made a member of the executive board. W. D. Ascough, of Hartford, was re-elected president for two years. A. C. Morrison, of Hartford, was re-elected vice president and business manager of the association, and Harry C. Parsons was re-elected secretary and treasurer.

K. & E. JOIN MOROSCO IN LOS ANGELES.

Klaw & Erlanger and Oliver Morosco reached an agreement last week whereby all first class attractions playing Los Angeles are to be booked at the Mason Opera House, that city.

By the terms of the agreement Mr. Morosco acquires an equal interest with the Charles Frohman Co. and Klaw & Erlanger in the theatre for the term of the latter's lease, and all bookings are to be made through Klaw & Erlanger.

"THE GREAT LOVER" FOR TREE.

Herbert Beerbohm Tree has secured "The Great Lover" for England, and will probably be seen in the leading role in London.

A MERRY XMAS

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"YOUNG AMERICA"
By Fred Ballard

The Best American Farce Ever Written
"IT PAYS TO ADVERTISE"
By Roi Cooper Megrue and Walter Hackett

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GUS HILL'S ENTERPRISES

"MUTT AND JEFF IN COLLEGE"
"THE MIRTH OF A NATION"
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"THE BOY SCOUTS"
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OUT OF TOWN NEWS

BOSTON.

Although there are not many changes for current week the local playgoers are offered bills of varied character, and the Christmas holidays promise to be most interesting in a theatrical way.

YE WILBUR (Wilbur Theatre Co., mgrs.)—This is the second week of Eugene Walter's "Just a Woman," and while the play doesn't just please the critics, the public seems satisfied, so there you are. One prominent reviewer said, "For those who admire this type of entertainment it is as good a play as has visited Boston this current season.

PARK SQUARE (Fred E. Wright, mgr.)—"The Show Shop," which is described as something about the stage, is about the funniest show we have seen in many a day, and the theatregoers are patronizing the house in goodly numbers. Second week is now under way.

HOLLIS (Frohman, Rich & Harris, mgrs.)—This is the third and final week of William Gillette. The program for the first six days will be divided between "Sherlock Holmes" and "Secret service." John Drew appears next week in his new play.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Montgomery and Stone are here, in "Chin Chin." The first performance in this city will be the 601st of this successful musical entertainment. It is needless to state that seats will be at a premium for quite some time.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Commencing 20, Harry Lauder will be here for two weeks, and so will Al. Golem Troupe of dancers and acrobats, Mlle. Lucille and talking cockatoos, Selwyn Driver, Genaro and Jason, and Albert Donnelly.

MAJESTIC (Wilbur-Shubert Co., mgrs.) — After many weeks of pictures, this house now shelters "The Only Girl," who has been entertaining folks at the Shubert. This will be her fourth week in town.

PLYMOUTH (Fred E. Wright, mgr.)—Fourth and last week of "Beverly's Balance," in which Margaret Anglin is the predominating feature.

TREMONT (Jno. B. Schoeffel, mgr.)—Second and final week of "Fighting For France," pictures. Business has been only fair. Julian Eltinge, who, by the way, is one of our own products, comes 27 in "Cousin Lucy."

BOSTON OPERA HOUSE (W. R. MacDonald, mgr.) —Now dark after four weeks of opera to rather indifferent patronage. What is in view is somewhat of a problem.

CASTLE SQUARE (John Craig, mgr.)—The annual holiday musical production at this house will be "The Circus Girl," in which Miss Young will be the girl. For the first four days of Christmas week the house will be closed for rehearsals.

WALDRON'S CASINO (Charles H. Waldron, mgr.) —Charlie Waldron's own show, the Bostonians, is here for Christmas week, and as many in the company are natives, the occasion is sure to be a joyous one. As usual, the Social Maids "cleaned up," as one would say in slang of the stage. Rose Sydell and her associates, including, of course, our old and honored friend, Johnnie Weber, comes week of 27.

GAIETY (George R. Batcheller, mgr.) — The Sporting Widows week of 20. Sam Howe's Kissing Girls had a fine week, and the show was worthy of the good patronage. Week of 27, Behman Show.

HOWARD (George E. Lothrop Jr., mgr.)—Yankee Doodle Girls Burlesquers and Mina Phillips and company, Peerless Macks, Valveno and La More, Albert Brothers, Mae Clark, Kit Karson, and Prince and Arvis. Morning Glories Burlesquers are coming.

KEITH'S (R. G. Larsen, mgr.)—Annual Christmas pantomime, "The Night Before Christmas," with Santa Claus (Geo. Williams), tree and a gift for every child; "The Forest Fire," Harry Green and company, Kenneth Casey, Minnie Allen, Everest's Monkey Hippodrome, Stone and Hayes, Emerson and Baldwin, Cait's Brothers, and Fred and Albert.

LOEW'S GLOBE (Frank Meegher, mgr.)—Bill 20-22: Martin, Crawford and Montrose, Frankie James, Pauli and Boyne, "Fun in a Hospital," Martin Van Burger, Carlorette, and to fill. For 23-25 Grants and Grannis, Demarest, "The Evil Hour," B. Kelley Forrest, Three Yoscarrys, and two to fill.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 20-22: Naldy and Naldy, Sophie and Harvey Everett, Mullaly, Pingree and company, B. Kelley Forrest, Caron and Farnum, and two to fill. For 23-25: Martin, Crawford and Montrose, Ray L. Royce, David S. Hall and company, Pauli and Boyne, Will Morris, and two to fill.

ROWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 20-22: McDonald Trio, Teed and Lazelle, De Rosa's cats, Wood and Lawson, Billy and Al. Malcolm, and George Reynolds. For 23-25: Bell and Caron, Grant Gardner, Three Cox Sisters, Aerial Bartletts, the Youngers, Morris Weissman and company, and George Reynolds.

GORDON'S OLYMPIA (John E. Comerford, mgr.) —The show this week will be one of the usual type high class vaudeville nad other features.

SCOLLAY SQUARE (A. H. Mailey, mgr.)—A splendid program of vaudeville and pictures is now being shown.

BIJOU (Harry Graham, mgr.) — "Fighting in France" pictures continue to excellent business.

BOSTON (Francis J. D. Ferguson, mgr.)—New Triangle films and concerts by Fadetes Orchestra and Margaret Miller Henry.

VAUDEVILLE AND PICTURES.—Grand Opera House, Modern, Park, Shawmut, Franklin Park, Old South, Washington, Scenic Temple, Star, Unique, Premier, Comique Apollo, Winthrop Hall, Harvard, Gem, Day Square, Cobb, Back Bay, Puritan, Congress Hall, Niagara, New Palace, South End, Eagle, Superb, Roxbury, Beacon, Huntington Avenue, Crescent Gardens and others.

Columbia, S. C.—Columbia (F. L. Brown, mgr.) Nat Goodwin Dec. 20, "Everywoman" 25.

Oakland, Cal.—Macdonough (F. A. Geisa, mgr.) the advance sale of seats heavy for "Daddy Long Legs," Dec. 20-25.

ORPHEUM (Geo. Ebey, mgr.)—Bill 19-25: Eddie Foy and Seven Little Foys, Swan Wood and Metropolitan Dancers, Nonette, Arthur McWatters and Grace Tyson, Arthur Barat, Freeman and Dunham, Leon Sisters and company, and feature films.

PANTAGES (H. E. Cornell, mgr.) — Bill 19-25: "The Lion's Bride," Mysterious Carter, Truly Shattuck and Marta Golden, Smith's Boys' Band, Carson Bros., Axtell and Hopkins, Williams and Rankin, and photo plays.

HIPPODROME (J. W. Jackson, mgr.)—Vaudeville and photoplays. Bill changes Wednesday and Sunday. Business good.

REPUBLIC (Jack Tripp, mgr.)—Split week, vaudeville and feature films. Capacity business rules.

FRANKLIN (Rex Midgley, mgr.)—Feature photoplays, orchestra and organ recital. Capacity attendance.

OAKLAND, REGENT, CAMERA, GEM, GAIETY, SAN PABLO, SEQUOIA, HOME and HILLMAN'S, motion pictures only. All report good business.

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OUT OF TOWN NEWS

CINCINNATI.

Yuletide days are almost here. One of the before-the-holiday events will be the coming to Emery Auditorium, on Dec. 23, of Princeton's Triangle Club. This organization will present "The Evil Eye." Society is making a great event of the affair. As usual all houses will offer double Christmas bills, but this means no extra labor, for the holiday is fixed for Saturday.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Henry Miller and Ruth Chatterton are coming, Dec. 20, in "Daddy Long Legs." Last week "The Song of Songs" was presented with a new dramatic star, Irene Fenwick. Thomas A. Wise was seen as Uncle Phin, and Cyril Keightly and Hardee Kirkland were also in the cast. "It Pays to Advertise" comes 27.

LYRIC (Carl Hubert Heuck, mgr.)—"The Passing Show of 1915," the great Winter Garden scenic elaboration, extended its run to include 19. Then there will be five days of "The Great Divide," in pictures. "The Passing Show" is just a bit more gorgeous than usual. There is talent as well as tinsel. George Monroe, Eugene and Willie Howard and John T. Murray fully and adequately attend to the comicalities. Daphne Pollard, Marilynn Miller and Helen Eley are the principal feminine stars. "To-night's the Night" opens Dec. 25 and will continue until Jan. 1, playing both holidays.

B. F. KEITH'S (John F. Royal, mgr.)—The Christmas bill, which begins 19, is headed by Dorothy Regal, the Girl at the Cigar Stand. The Brightons, artistic ragpickers; Webb and Burns, and the Baggessens are others who will be incidental to what is called the Million Dollar Fashion Show when clothes and girls will be in the spotlight.

NEW EMPRESS (George F. Fish, mgr.)—George Lee and his Eight Swagger Sweethearts are coming 19, in "At the Golf Links." Others on the Christmas bill include: Cora and Robert Simpson, in "His Wife;" the Three Adnards, John F. Clark, Daily and Goldberg, and Libby and Barton. Motion pictures.

OLYMPIC (Harry Hart, mgr.)—The Auto Girls are due 19. They choo-chooed right after the Charming Widows, which gave a bang and go sort of show last week. Eddie Dale, as the eccentric Herman Klutz, and Ada Lum, the leader of the female van, were in the forefront, all right. Sam Carlton was a typical son of Jerusalem. Jimmy Cooper, Helen Stanley and Pauline Palmer, the latter a fine Lotta Pep, were in pleasing evidence. The burlesque offered was "Regatta Day at Chantill'y." The Review of 1915 comes 26.

PEOPLE'S (Edmond Hexter, mgr.)—The New Century Girls are coming 19. Bachelor Girls were all the candy last week. They were seen in "Maxim's Frolics," with Billie Mossie as the stellar attraction and Joe Freed as a fine old pal. The flames who sadly scorched these moths were: Lillian Palmer, Davida Hawthorne and Mae McCrea—White Way queens who introduced the two half-baked into high life. Erma Windsor was the striking leader of a fine bunch of chorus girls.

GERMAN (Otto Ernest Schmid, mgr.)—The German Stock Co. will present "War in Peace" 19, with Robert Sonnenberg as the beneficiary.

EMERY AUDITORIUM.—The Cincinnati Symphony Orchestra, directed by Dr. Ernst Kunwald, gave two concerts 17, 18. Marcian Thalberg will be the soloist.

LITTLE PLAYHOUSE (Lillian Schuster-Martin, mgr.)—"Love and Geography" was presented 14, 15, 16, with Mrs. Shuster-Martin in the role of Mrs. Bridget Romer. Others in the cast were: Harold Heaton, Elizabeth Brownell Crandall, Karl L. Dietz, Clarence Marks, Minnie Stewart, Estel Borkee and Hilda Langland.

WALNUT STREET, ORPHEUM, STRAND, HEUCK'S OPERA HOUSE, FAMILY and LYCEUM, motion pictures.

BEFORE-YULETIDE CHEER.

MARJORIE HANKINSON, a splendid young contralto, was the soloist at the first Sunday "Pop" of the Cincinnati Symphony Orchestra at Music Hall.

THE JUVENILE PLAYERS' CLUB will give the annual treat to the children of the Nobles of the Mystic Shrine. They offer "The Adventures of Peter Rabbit" at Scottish Rite Cathedral, Jan. 8.

ANNA VON UNRUH sang the role of "Anamiel" in the German Players' performance of "Der Fidele Bauer."

MANAGER R. S. SHRADER will bring the scenic picture, "The Battle Cry of Peace," to Music Hall for a January run. The private view at the Sinton was a big success.

MARION BALLOU, the new Coddles, and Harry Stubbs, chosen for T. Boggs Johns, joined "A Pair of Sixes" here, and their predecessors, Paul Nicholson and Miss Norton, hurried to New York to join "Princess Pat."

ZELDA GRUSD is the new pianist of the Queen City Concert Co.

L. E. LESLIE, famous Chicago showman, succeeds H. G. Kruse as manager of the Park Theatre, the picture house at North Side.

"THE ORCHESTRATION OF LIFE" was Dr. Mott R. Sawyer's theme at the Avondale Presbyterian Church, a lesson drawn from the Cincinnati Symphony Orchestra.

THE members of "The Song of Songs" had a week's rest here on account of the cancellation of the show at Toronto because it was an adaptation from the German.

JOHN R. FROOME, of the Goldenburg School, has written a new playlet, "Billy and the Directing Fates."

THE HAHN-HESS students presented "A Christmas Chime," with Ralph G. Adams, Marjorie Mueller, Leona Sundarman and Howard Wurst in the cast.

The Dancing Dolls were one of the hits of the affair given by the Bachelor Girls. Another winner was the musical number, "The Band Came Back."

THE RIGOLETTO BROTHERS won their way to headline honors on the B. F. Keith bill. They were actually cheered.

"SUNSHINE AND SHADOWS," written by Ruth A. Miller and Wilma Wright, pupils of the Hyde Park School, was given as part of the Christmas exercises.

HOMER MASON AND MARGUERITE KEELER have a delightful little comedy in "Married"—a Keith surprise.

ANDREW BOLAN, "props," jumped in and filled out in "She Had to Tell Him," at the Empress. The regular in support of Mr. and Mrs. Fred Allen was ill, but the emergency was promptly and splendidly met by "props."

WALTER MARTIN presented Rigo, gypsy musician and ex-husband of the Princess Chimay, at the Havlin Grill.

LADY AUGUSTA GREGORY spoke at the Gibson House ballroom under the auspices of the Drama League of America. She prophesied a revival of the imaginative play as a reaction from the given realities of war.

GLENMORE DAVIS came in advance of "The Song of Songs," and harvested much big space for himself and the play.

HARRY FISHER is ill and "off the bill," but John T. Murray is a good substitute with "The Passing Show."

LEW PISTEL'S 1916 CABARET REVIEW proved a snappy potpourri of song at the New Empress—a vest pocket edition of musical comedy.

ELSA WEISSLEDER gave the whistling folk music of Ireland at the last meeting of the Folk Lore Society at the Literary Club.

SIMONE DE BERYL and EMIL AUGUST were central figures in a serio-comic divertissement, "The Montmartre Courtisane," which was sandwiched between the acts of the offering of the Charming Widows.

MARION MORGAN and her classic dancers, who were at B. K. Keith's, got an early morning start and danced for glory, fresh air and good newspaper space on the frosted lawn at Eden Park.

KATHERINE KOCH appeared as soloist at the first concert of the Musical Art Society of Newport, at the Odeon.

EMIL WEIGAND gives his annual violin recital after the holidays.

HELEN ABAECHERLE and MARGUERITE RUNYON appeared in a recital at Aeolian Hall.

NORWOOD'S SUNSHINE GIRLS made such a hit in "Sally Lunn" and "A Broken Engagement," they may repeat the playlets in neighboring places.

THE SINFONIA GLEE CLUB AND CONCERT CO. will give their next visiting concert at Norwood.

HAROLD MORRIS, of San Antonio, Tex., will give an evening of his own musical compositions at the Cincinnati Conservatory of Music, Jan. 10.

NELL GALLAGHER went to Ashland, Ky., and gave a recital, assisted by Ethel Mann.

BELLE BAKER'S songs pleased the Keith crowds.

Various Forms Of Headache

"It is necessary in order to treat headaches properly to understand the causes which produce the affection" says Dr. J. W. Ray of Blockton, Ala. Continuing, he says: "Physicians cannot even begin the treatment of a disease without knowing what causes give rise to it, and we must remember that headache is to be treated according to the same rule. We must not only be particular to give a remedy intended to counteract the cause which produces the headache, but we must also give a remedy to relieve the pain until the cause of the trouble has been removed. To answer this purpose Anti-kamnia Tablets will be found a most convenient and satisfactory remedy. One tablet every one to three hours gives comfort and rest in the most severe cases of headache, neuralgia and particularly the headaches of women."

When we have a patient subject to regular attacks of sick headache, we should caution him to keep his bowels regular, for which nothing is better than "Actoids", and when he feels the least sign of an oncoming attack, he should take two A-K Tablets. Such patients should always be instructed to carry a few Anti-kamnia Tablets, so as to have them ready for instant use. These tablets are prompt in action, and can be depended on to produce relief in a very few minutes. Ask for A-K Tablets.

Anti-kamnia Tablets can be obtained at all druggists.

THE ELECT called it "Laughing Week" at the New Empress.

THE WIDOW of Jules Levy, with her son and daughter, gave a delightful musical act for the followers of Sullivan-Considine vaudeville.

JOSEPH O'MEARA presented some of his College of Music talent in an Odeon affair 14. The comedy, "The Model," was given with this cast: Arthur Everett, Tom Morgan; Robert Parks, Harry Reinhart; John H. Potts, Carl Cornuelle; Eleanor Perry, Laura McJoyce; Agnes MacPherson, Edith Crosswhite; Mrs. Munford Wells, Margaret De Maron; Bula Potts, Hilda Vogel; Wilhelmina, Melba McCreery; Patsy, Helen Duel, and Mary, Ida Philips.

THE SIX FULTONS put on a splendid acrobatic turn which was called "The Lawn Party." Others on that Empress lay-out were Harry Sterling and Billy Roder and Ed. Moran.

DIXIE GERARD was the gay life of the Passing Show.

THE THREE RUBES (Bowers, Walters and Crocker) after a European sojourn were given many glad hands by the Keith crowds.

FROM the battle front came the news, to the German Players, that their former associate, Lieut. Erwin Kuehn, had been killed in action.

Two entertaining numbers on the last Keith bill were the hand balancing of Adonis and the song sketch of Eunice Burnham and Charles Irwin.

THE CURRAN DRAMATIC CLUB has adopted club colors, white and blue.

THE speed boys from songland and comedyville, Moore, O'Brien and Cormack, made their first Cincinnati appearance on the Keith program.

Colorado Springs, Colo.—Burns (J. T. Hawkins, mgr.) splits with Lincoln, Neb. Bill Dec. 20-25: Nellie V. Nichols, Ralph Dunbar's Singing Bell Ringers, Harry Beresford and company, Hans Hanke, Girard and Clark, Margot Francois and Partner, and the Flemmings.

ODEON, PRINCESS, PIKE and EMPRESS, pictures only.

FRANK TAMEN, manager of the Empress, has remodeled the house to amount of $15,000, and installed an $11,00 Hope Jones Unit Orchestra Organ.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.) "Mam'zelle," by the stock, Dec. 19-25.

MAJESTIC (Elbert & Getchell, mgrs.)—Triangle pictures.

UNIQUE (Elbert & Getchell, mgrs.)—Pictures.

EMPRESS (Elbert & Getchell, mgrs.)—Split week vaudeville to big business.

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XMAS GREETINGS

GEO. A. — SUSAN

CHILDS AND LUTZ

ENGLISH COMEDIAN — PRIMA DONNA

INVITING OFFERS FOR 1916-17

MOTION PICTURES

(Continued from page 32.)

BIOGRAPHICAL BRIEFLETS.

BY RIK.

ANTHONY KELLY WANTED TO BE A CIVIL ENGINEER.

Few men in any field of endeavor have achieved the success at twenty-three which has come to Anthony P. Kelly as a photo-playwright. Mr. Kelly is chief scenario man for Lubin, at a bank president's salary, which, with his royalties, will make his income for the next twelve months close to $40,000. His family is one of the oldest in Chicago, his grandfather having settled there in 1840. He was Charles Kelly, a contractor. Among other prominent buildings he erected the Cathedral of the Holy Name there. His son, Anthony's father, followed in his foot steps, and is now one of the leading Chicago contractors. His name is also Charles. "Tony's" mother was Mary, the daughter of Patrick Broderick, a farmer, who settled near Sterling, Ill., as early as 1850.

Young "Tony" was educated in the parochial schools and then tried successfully Loyola and De Paul Academies and Perdue University. He was so full of mischief that he was dismissed from all three within a year. "I wasn't so incorrigible," he says, "but somehow I always was the fellow who got caught." In school and college he was a champion swimmer and played second base on the baseball team, and quarterback on the football eleven. At first intended for the priesthood, he soon showed too frivolous and worldly a spirit, and then his contractor father decided to make a civil engineer of his brightest son, but this was to dry for "Tony." He was a prize essayist, and when he left college he became a reporter on *The Chicago American* and *The Chicago Examiner*.

QUIT HIS NEWSPAPER JOB.

To pacify his indignant family, "Tony" turned in his police star to the city editor and hiked for Los Angeles to follow his profession as a civil engineer. Here, however, he soon fell in with the movie people and started to write scenarios. He sold a one-reeler to Vitagraph for $25. It was such easy money that he threw up his civil engineering job, and settled down in earnest on his chosen career as a scenario writer. After the first ten scripts, he averaged about $35 a reel until two years ago, when he went to work on a salary as scenario editor of the then newly formed Balboa company, leaving them to go to the Essanay, in his home city, as chief of their scenario staff.

George K. Spoor gave Kelly his first big chance at feature film writing, but after a year with Essanay, the young fellow received such a flattering offer from the Famous Players that he came to New York, which had ever been his goal. Here there was a great demand for his work as a free lance on the adaptations of books and plays. He filmatized Channing Pollock's "The Little Gray Lady" and "The Ring and the Man," by Cyrus Townsend Brady, both for the Famous Players.

TOURNEUR HELPED THE BUDDING PHOTO-PLAYWRIGHT ALONG THE ROAD TO FAME.

He then met M. Maurice Tourneur through Jules Brouiatour, who was at that time forming the Peerless as the backbone of the World Film Corporation. Tourneur took a big interest in the promising youth and commissioned him to write the scenario for "The Man of the Hour," which proved to be his first big successful picture in this country. Kelly then wrote the film version of Henri Bernstein's "The Thief," which Edgar Lewis produced for William Fox, and "The Walls of Jericho," by Alfred Sutro, which Lloyd Carlton produced for Fox.

These led to a deal of original and adaptation work for Universal, Vitagraph and Biograph, and Kelly's price mounted to $75 a reel. He wrote "Body and Soul" and "The Builder of Bridges," which George Irving produced for Frohman, and then came his masterpiece up to the present time. It was "The Soul of a Woman," which Edwin Carewe produced for the Rolfe-Metro people, and for which he paid Kelly $1,000 cash for five reels. That is $200 a reel, and the top-notch price for regular scenario writers who have not gained great fame previously as playwrights for the stage or as novelties.

"SOUL OF A WOMAN" A RECORD BREAKER.

Three hours after the invitation public view of this picture the Rolfe concern was offered $50,000 bonus over and above all cost of production, for the negative. They refused the offer. The next week Kelly got his big offer from Lubin, and accepted. He is now working on an original feature for Lubin, "The Light at Dusk," which he regards as his best effort so far. Two four reel stories of his, "The Sorrows of Happiness" and "The City of Failing Light," are soon to be released by Lubin, and an original five part feature, "The Streets of Silence," is soon to be released through V. L. S. E.

Kelly has also completed a play for the stage, "Unto the Children," which will be produced in the near future, and an Alaskan sketch for vaudeville, "The Trail of the White Swan," which E. F. Albee, manager of the United Booking Office, is producing and has booked over the Orpheum Circuit.

WM. FARNUM STRONG FOR THE CLASSICAL DRAMA.

"The most nervous moments I can recall since I adopted a theatrical career, were those I spent when I first saw myself on the screen," said William Farnum, star of the William Fox production of "A Soldier's Oath," which is announced for release Sunday, Dec. 19.

"I am probably the only actor, outside of Geo. M. Cohan, who can claim the distinction of being born on the Fourth of July," continued Mr. Farnum. "The year was 1876, the place was Boston, Mass., not far from the Bunker Hill Monument.

"My brother, Dustin, and I went to the same school, and when I was fourteen I made my debut as Lucius, in my father's company, at the old Boston Academy.

"I often doubled, and often trebled, in every minor character the Bard of Avon ever wrote. Those were years of stern schooling. They taught me, although I did not realize it at the time, the inestimable value of a training in the classical drama for young actors. While I was passing through this often trying period, however, I was more inclined to think of the whole thing as an imposition on brilliant genius.

"When my father's company was disbanded I played for five or six years with various actors of classical repertoire, who were far more common then than they are to-day.

HAD LOTS OF HARD KNOCKS.

"But those years of varying luck and hard knocks planted in me a veneration for the classical drama that I have never lost. I know it is the fashion to-day to sneer at 'robustious, periwigpated fellows,' as actors of such roles are invariably classed, but it is my firm conviction that it takes infinitely more talent to play 'Hamlet,' for instance, than it does to play the hero of a 'drawing room' drama.

"Speaking of the classical drama, I have good grounds on which to base my opinion that it is by no means dead. I refer to the time, not so long ago, either, when I established the William Farnum Stock Company in Cleveland and Buffalo, building my own theatre in the latter city. In a successful season of thirty weeks in Buffalo we gave twenty classical dramas. They were the most successful of our productions and played to capacity business, which was more than could be said of some other of our productions.

STOCK COMPANIES MEANT PLENTY OF WORK.

"During the time that I had those stock companeis I had to work like a horse, except that a horse gets an occasional opportunity to rest. I was 'up' in most of the parts, otherwise I think I would have had to quit. I never knew before that time that I possessed nerves, but I had them. I don't suppose that, what with directing, producing, studying and looking after the business end of my affairs I got more than forty-eight hours' of solid sleep a week. Then came 'Ben-Hur,' which I played for five consecutive years. This was followed by 'The Prince of India.'

"My first experience before the camera came when I played the lead in 'The Spoilers,' Rex Beach's drama of Alaskan wilds. One of the big scenes in it was a hand-to-hand fight with a giant woodsman, played by Tom Santschi, who stood six feet two in his boots, and was a physical giant. It was my initial experience in picture work, and I wanted to make that fight stand out. It did. We fought like two wildcats. Directors tried to butt in, but only got in the line of fire and retreated precipitately out of range. We fought until we couldn't fight any longer, and then called it a draw.

"THE SPOILERS" FIGHT FINE PIECE OF SCREEN REALISM.

"Well, neither of us could work for a week, and when we were able to we were chastened souls. My right hand was broken and Santschi, like me, bore other and more visible marks of the fray. When I went to see 'The Spoilers' I thought the fight was the only good thing in it, so far as I was concerned.

"Do I like picture work? You bet I do. I like the outdoor scenes best. I'm an enthusiast on everything that takes men out in the open. The best times I have are when I am sailing my catboat, the 'Olive Ann,' down at Sag Harbor, or up at my camp at Patten's Pond, in the Maine woods.

"In 'A Soldier's Oath' my work kept me in the open at all times, and I not only enjoyed every minute of it but—and this without egotism—I feel sure it is the best of my career as a screen star."

MARGUERITE COURTOT, BORN IN AMERICA, SPEAKS FRENCH FLUENTLY.

Marguerite Courtot has become a Gaumont star. She leaves New York Christmas Day for the Winter quarters of this company at Jacksonville, Fla., carrying with her a long time contract as a star in feature productions.

Miss Courtot will star in one of the companies which Gaumont will keep at work, making five reel feature productions on the Mutual program, to be released as Mutual master pictures, edition *de luxe*.

For her company, since Miss Courtot is of French descent, General Manager F. G. Bradford, of the Gaumont Company, has secured both a French director and a French cameraman. Her photoplays will be directed by Henry J. Vernot, and the camera will be handled by Andre Balatier.

It is an old saying that the "happiest nations are those which have no history." If the same condition applies to individuals, then little can be said of Miss Courtot. Her Gaumont engagement is only the second she has had in motion pictures. Miss Courtot, who is still in her teens, was born in Summit, N. J. Her father was born in France, and her mother in a French canton in Switzerland. To this day in the family all conversation is carried on in French. As a child Miss Courtot spent some time at school in Lausanne, Switzerland.

Even before leaving high school her beauty and her winsome manner had attracted the attention of the Kalem Company. Miss Courtot was not interested in pictures at that time, and only after most urgent solicitation did she consent to join that concern. Here she remained for three years—severing her connection this month, to become a Gaumont star.

With Kalem Miss Courtot advanced rapidly from unimportant roles to a position as star. She has been featured continuously in the Kalem Company's big releases, and is, perhaps, best known as the heroine in that company's series, "The Adventures of Marguerite." Special scenarios are now being prepared which will display to the utmost Miss Courtot's charm. It is expected that the first release in which she will be featured will be shown on the screen in February.

ONYL TWICE in the life of James J. Corbett has he been sat on. The latest instance is when he and the other Raver players who are appearing in the Augustus Thomas successful stage play, "The Other Girl," were going by auto from the studio on Staten Island to an exterior scene. The car was quite crowded, and it was necessary that Mr. Gilmore, who is being starred with Mr. Corbett in this production, sit on his lap. The other instance is when Fitzsimmons turned the trick.

DANNY B. "KID" HOGAN, head propertyman for a large M. P. concern, and a former champion lightweight pugilist, who has just finished playing a prominent role in "Rose of the Alley," a forthcoming Metro picture of life in New York's underworld, will be married, New Year's Eve, to Frances Silver, a non-professional. Mr. Hogan's friends are arranging to have the marriage ceremony performed in the studio, in an elaborate church set, which Edward Shulter, the technical director has agreed to build for the occasion. Little Mary Miles Minter, who is starred in "Rose of the Alley," and other prominent members of the Metro clan, have signified their willingness to be present for the event.

THE motion picture actress who has attained a big following among the photoplaygoers throughout the country usually has a big call for autographed photographs from admiring friends, and Ruth Blair, the star in the forthcoming production of "The Fourth Estate," is no exception to the rule.

"Especially around the holidays are the mails heavy with requests for autographed photographs," said Miss Blair. "And, although it takes considerable of my time to autograph the pictures and most of my secretary's time to attend to the correspondence and the sending of the pictures, I have never failed to honor a request from my unknown friends.

"Do you know that during the past three months I have received bills from my photographer for nearly ten thousand photographs delivered? But even so, I am glad to receive the mail which I always find at the studio, and it isn't necessary either that postage accompany the requests."

MOTION PICTURES, like politics, make strange bed-fellows. More than thirty years ago, R. A. Bresee, veteran character actor, had for his roommate and companion in a big musical production, Charles H. Prince. They did not meet again for fifteen years, when they played for two seasons at the Casino Theatre. And now, after fifteen years, once more they have met again, this time working in motion pictures. Mr. Bresee and Mr. Prince both played prominent roles in "Emmy of Stork's Nest."

ROSEMARY THEBY plans to "put one over" on her admirers when "The Lathered Truth," now being produced by Harry Myers, is released. Miss Theby is introducing herself in a characterization entirely new to her—a wielder of the razor and shaving brush. She is the belle of a suffragette barber shop who gets the shock of her life when she begins to scrape the lather from the face of a patron—or victim. The man is a screen star, appropriately played by Myers himself.

EDWARD JOSE, who is producing Kipling's "Light That Failed," expects shortly to take a large company South to finish the Sahara desert scenes required by the scenario. Mr. Jose filmed some of them on an island off Bridgeport, Conn., but the remainder must be taken in more tropical surroundings.

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PARAMOUNT SECURES BURTON HOLMES' TRAVELOGUES.

MOVING PICTURE DAY FOR ACTORS' FUND.

Having often wished that he were twins, in order that he might be here and abroad at the same time, Burton Holmes, the most famous traveler and lecturer on travel in the world to-day, has found that it is possible for the results of his work to be seen in a hundred photoplay theatres throughout the country at the same time, through the contract he has just signed with the Paramount Pictures Corporation, and it is now announced that in January, the Paramount-Burton Holmes travel pictures will be released, and booked solely through the Paramount exchanges. Mr. Holmes will personally edit, assemble and manufacture these films, which will embody the same kind of interesting and comprehensive views that he has been showing in connection with his "travelogues."

"It is our aim to make these pictures short, to offer plenty of variety, and to bring out the human interest in the life of the countries to be visited on what we might call 'Our Easy Chair Journeys,'" said W. W. Hodkinson, president of the Paramount Pictures Corporation, after the meeting at which the arrangement with the noted traveler was consummated. "Mr. Holmes fully realizes the high standard of excellence which must be maintained by our pictures, and he has declared himself greatly in favor of the system by which our exhibitors are given a voice in shaping the policy of the program. We feel that in capturing Mr. Holmes for Paramount we have won another victory for the photoplay, and we are glad to add his name to those of Roger W. Babson, J. R. Bray, Raymond L. Ditmars and the others already associated with us."

"I lecture to travel, not travel to lecture," said Mr Holmes when seen by the present writer with regard to his decision to enter the new field.

Burton Holmes has always been a pioneer along the lines of artistic progress; love of travel has always been, and still is, the motive of his very existence. He comes by the "wanderlust" naturally, as his ancestors for generations have been great travelers.

He was the first lecturer to introduce an entire program of colored views, and was the first to realize the value of motion pictures in the illustrations of travel pictures. Besides this, he was the first of his profession to realize the advantages to be derived by making his own motion pictures.

To this end, he and his colleague and assistant, Oscar Bennett Dupre, bought motion picture cameras and learned the art of motion picture photography, in order that Mr. Holmes might bring his audiences genuine and original pictures in scenes where action was the keynote of interest, such as native dances, noted waterfalls, spouting of geysers, street scenes, parades and pageants, religious ceremonials, feats of aviation, national sports, etc.

The present is the twenty-third season of his career. For twenty-three years Mr. Dupre has been associated with him as lantern operator and camera expert, and he will still continue in these same various capacities in the wider field of furnishing films for the Paramount Corporation.

The third member of the trio is Louis Francis Brown, whose seventeen years of association with the "Travelogues"—the word coined by him—has been that of business manager.

Burton Holmes and his two associates probably hold the "long distance record" for travel of any business organization, for their aggregate mileage is considerably more than two and a half million miles. Nevertheless, during their years of association they have never met with a serious accident by land or sea, and out of more than thirty-five hundred engagements booked by Mr. Holmes, he has only missed four—one through a blizzard, one through a flood, and two by illness.

Mr. Holmes has ever been in the van of progress. "I have always desired a wider horizon of usefulness," he said, "a larger public to share in the pleasures and benefits of my travels. I have felt that it was a pity that so much experience in sight-seeing, so many miles of travel and so much excellent photography should only benefit those with whom I could personally come in contact in my annual lecture tours.

"It has been my dream," Mr. Holmes went on, "to bring the results of my travels to every man, woman and child in the country, at a price which the slenderest purse could afford, and it is in the hope and belief that my dream can be realized that I have agreed to devote to the uses of the Paramount Pictures Corporation my library of motion pictures—not merely those that I have already taken at considerable expense, of time, travel and money, but those I take to-day, to-morrow or next Summer or next Winter.

"Since the policy of the Paramount Pictures Corporation is to present better pictures to better people at prices they can afford to pay, and since Paramount pictures mean the best, no matter by whom they are produced, I feel stimulated to increase my effort in my new associations."

Practically eight months of every year Mr. Holmes devotes to the search for something new, picturesque, beautiful, wonderful or awe-inspiring.

He is going to continue these travels and continue to give his personal attention to those travelogues, but all of the photographic fruits of his journeyings, all of the motion pictures taken by him will be put at the disposal of the Paramount Pictures Corporation, and through its efficient and far reaching method, every city, town, village and hamlet of the United States of America will benefit by them.

Mr. Holmes, William W. Hodkinson, its president, and the officers of the Paramount Company have had this plan in mind for some time, and have worked it out carefully, as every other plan of the big corporation is put to the test before adoption.

There is no dearth of subjects now ready for release; there wil be no delays, no uncertainties, no lack in quantity nor loss in quality.

Mr. Holmes at the present time has enough material to give to motion picture audiences, through Paramount, a new subject every week for over a year. He will personally attend to the make-up of the "easy chair journeys," and will personally write the descriptive titles containing much information of interest and humor.

The Paramount-Burton Holmes travel pictures will take Paramount theatregoers to all the interesting places in North America, from Alaska to Florida, and from Niagara to the Yosemite, as well as to Japan, China, Java, the Philippines, Ceylon, India, Korea, Russia, Germany, Norway, Sweden, Ireland, Scotland, England, and so on to other interesting parts of the world.

Burton Holmes has had a long and interesting career. The appearance on the screen of all pictures taken by him will reach a huge number of people who are unable to see him personally on his tours and have only heard of him. His alliance with Paramount is eminently fitting, because of the reputation enjoyed by him and the big company, as respectively the foremost man of a great profession and the most important factor in the third largest industry.

Further details as to the exact nature of his first releases and the dates on which they can be seen will be announced soon.

DON'T OVERLOOK THIS WORTHY CHARITY.

ACTORS' FUND TO DESIGNATE DAY IN FEBRUARY AS "MOVING PICTURE DAY."

As the needs of the million dollar endowment in behalf of the Actors' Fund of America to save it from disruption will require much co-operation, the Board of Trustees of the Fund have empowered its president, Daniel Frohman, to obtain the aid of the moving picture industry of this country. Mr. Frohman has, therefore, invited the assistance of all the big producers, the exchanges, to participate, and will issue invitations to a meeting with the Board of Trustees a little later for a conference in which it is hoped that the co-operation of all these interests can be secured, and that the results will produce at least $500,000.

The fund takes care of all actors of the stage connected with the screen industry, who become disabled through illness and other cause, as well as stage professionals. Though this is a large sum, the burden, it is expected, will fall very lightly upon each company or theatre. A special day in February is to be set, to be called "The Actors' Fund Moving Picture Day," when it is expected that the 20,000 picture theatres will unite and send a small percentage of their day's receipts, and that the other industries concerned will also help to make that day a memorable one.

The so-called "menace of the movies" against the prosperity of the theatre will be somewhat offset if it should turn out that the moving picture industry has saved the Fund.

Thomas Edison has accepted the honorary chairmanship of the committee, which also has on its list the names of President Wilson, William H. Taft and Theodore Roosevelt. A meeting of all the heads of the picture departments will be called early in January to unite upon a settlement of a date for "Actors' Fund Movie Day."

JOHN W. NOBLE, who is producing the big five part feature, "Man and His Soul," with Francis X. Bushman and Beverly Bayne in the stellar roles, lost his temper and five dollars at the same time while staging one of the exteriors for the production. The scenes were being photographed in a lumber yard, near the Hudson River, and a large number of supernumeraries were used. Mr. Noble observed one man in the group that he did not hire, and he inquired what he was doing there. The man indignantly replied that he was the foreman of the yards, and later suggested that he might appear with the other "supes" and receive five dollars for the work, the same as they were being paid. Mr. Noble agreed to this, and the man worked with them for several hours. When the scenes had been photographed Mr. Noble paid the man and started to enter his automobile.

"Did you get everything you wanted?" a man asked of him, at the curb.

"Surely," replied Mr. Noble. "Are you connected with the plant here?"

"Yes, I'm the yard foreman," the man returned, "and I'd like to get what's coming."

"You—the foreman? Well, then, who is that fellow going up the street there? He told me he was the foreman."

"Why, that fellow is just an ordinary bum that hangs out at the saloon over near the river there."

Mr. Noble paid the real foreman his five, but is said to be quite sensitive over the incident.

MME. PETROVA, who will soon leave the speaking stage for good, to devote herself exclusively to the making of photoplays, has finished the final scenes in "What Will People Say?" a five part feature produced at the Popular Plays and Players studio, in Fort Lee, N. J. Mme. Petrova has come to be recognized as one of the foremost emotional actresses on either stage or screen, and great care is exercised by Metro to provide her with vehicles suited to her remarkable gifts.

In "What Will People Say?" which is a picturization of Rupert Hughes' novel of the same name, Mme. Petrova has the role of a young woman who faces the problem of marrying the man of her heart, and remaining poor, or accepting the proposal of a wealthy broker, who can provide her with the luxuries to which she was accustomed before her father was ruined financially. She does marry the broker, and the marriage proves a failure.

Soon afterward she finds her husband with his former mistress, and while she is debating on a plan of action, she meets her former sweetheart. She confesses her love for him, and while they are together her husband finds her in a supposedly compromising situation. In a jealous frenzy he stabs her. Upon her recovery she obtains a divorce and marries the man of her choice. Mme. Petrova is surrounded by a strong supporting cast, including Fritz de Lint, a new leading man.

ONE of the most remarkable instances of progress in the history of motion pictures, was the "showing" of the Vitagraph patriotic masterpiece, "The Battle Cry of Peace," to a blind audience recently. One thousand unfortunates, charges of the Massachusetts Commission for the Blind and the Perkins Institute in Boston, attended a showing of the film as guests of the management of the Majestic Theatre in Boston.

This is said to be the first time that a blind audience has been catered to in the presentation of motion picture films. They were escorted to their seats and sat facing the screen on which the patriotic film would be shown. A spectator described the scene like this:

"I never saw a more pathetic sight in my life. These poor people felt their way down the aisles and were shown to their seats, settling themselves and turning their sightless eyes towards the screen they would never see. Their interest was great, and if their eyes were useless all their other senses were on the alert. It was a new experience for them and they were really enjoying it.

"The overture finished, a lecturer came upon the stage and described the action of the production exactly as the screen portrayed it. He read the sub-titles, and even went so far as to describe the theatre and himself, creating a picture for their mental vision. Programs with raised letters had been distributed so that the audience had no trouble in understanding the characters as the lecturer told his story.

"With the descriptive orchestral music, the realistic stage effects and the lecturer's rapid 'running fire' talk, the sightless spectators were able to obtain a vivid conception of the production. The film gave them so much evident pleasure and instruction that it was well worth while to be present and watch their countenances during the showing. There was a pathos in their upturned faces that made a lasting impression on others in the theatre, and it was a sober thinking crowd that filed from the theatre that night."

THE last exterior scenes in "A Parisian Romance," a William Fox production, were made on the day when New Jersey received its first snowfall of the year. The scenes were made against a real background of roses, chrysanthemums and other garden flowers. Twenty or more actors and actresses clad in Summer attire shivered through their business. The scenes were completed just before the snow fell.

THE SELIG POLYSCOPE CO., of Chicago, has received information of what is perhaps the record for the percentage of attendance at a moving picture theatre. The record was established by the American Theatre at Bellingham, Wash. The theatre has a seating capacity of 2,000, and on the day it opened with the Selig feature, "The Rosary," played to capacity all day long. The population of Bellingham is 30,000, and in the two days the picture ran there were 20,000 paid admissions into the theatre, or two-thirds of the whole population of the city.

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TABLOID TALES.

THE MAGNITUDE of the Gaumont expansion on the utual program has been more than verified by the signing of contracts with important stars to appear in the Gaumont features to be released as Mutual Master pictures, edition *de luxe*, and now Gaumont announces the engagement of Henry J. Vernot as a director of one of these Master picture companies.

Mr. Vernot returns to the company which brought him to America. In 1911-12 he was a director of a Gaumont Company, a poition he had occupied before this with the same corporation in Paris. In 1912 he went to the Eclair Company, leaving that concern a year later to direct for Pathe.

When Pathe gave up the manufacture of photoplays in America, Mr. Vernot was transferred to the scenario department. Here he proved invaluable in editing foreign film for the American market.

It is the intention of the Gaumont Company to maintain four directors for its organization's making Mutual Master pictures, edition *de luxe*. Mr. Vernot will devote his entire attention to the company which will feature Marguerite Courtet. This little star has just been signed, and will leave for the Gaumont Winter quarters at Jacksonville, Fla., on Christmas Day.

Mr. Vernot has directed some of the most papular pictures ever released in America, and his return to Gaumont gives him ample opportunity to display his skill in the direction of big features. The first Mutual Master picture, edition *de luxe*, in which he will direct Miss Courtet, will be released in February.

ROBERT EDESON, who stars in Kipling's "Light That Failed," says the title is a good one for the company was held up recently for three days owing to poor light, when they were doing exteriors.

B. S. Moss, president of the B. S. Moss Theatrical Enterprises, the Amalgamated Booking Agency, and the B. S. Moss Motion Picture Corporation, has issued a broadcast appeal to independent motion picture producers.

It is his desire to place before all independents a scheme to be operated during the coming year, for the mutual benefit of all independents. At a date shortly to be announced he purposes to meet his competitors and place before them his novel plan.

EDITH LUCKETT, who plays one of the leading parts in "The Other Girl," the Augustus Thomas play, which enjoyed such great success on the stage, is quite a baseball fan. Miss Luckett boasts the possession of the first ball pitched in the world series games of 1914, and also the first ball pitched in the world series of 1913.

Last season she lost a perfectly good job because of her love of baseball. While jumping from Buffalo to Boston she read that Ty Cobb was to play in New York the next day. Nothing could stop her from going right on to New York, where she stayed for several games. The manager of the company couldn't see why baseball should interfere with his production, so Miss Luckett had to find another position.

WILLIAM C. CHAMBERLAIN, known familiarly to the Gaumont forces as "Bill," and officially as assistant director of Casino star comedies, spent three years in Wyoming as a cowboy. He went West only to spend a vacation, and the lure of the land held him. He punched cattle for Gov. Carey, of the "C. Y." outfit, and also for Senator J. T. Williams.

A FASHION show of unusual distinction staged in one of Fifth Avenue's modiste's show rooms, and giving glimpses of the latest creations worn by thirteen beautiful models, is one of the interesting features in a new Vitagraph release, "The Thirteenth Girl." The fashion show was prepared jointly by the Vitagraph Company and J. M. Giddings, the latter loaning his best models, and himself designing creations which they wore to splendid effect.

The Parisian room, in which the show was held, was specially decorated with flowers by Thorley, and in the opinion of experts who were present, the show vied with the one recently held at the Ritz Carlton and many of the shows in Paris.

"The Thirteenth Girl," which was filmed under the direction of Theodore Marston, and which features Arline Pretty in the title role, is a three part Broadway Star feature and a drama of unusual strength. It tells the story of a beautiful girl of the sweatshops who poses as a lingerie model in a fashion show.

She succombs to temptation presented by a member of the firm. The climax of the story is reached in the suicide of the man who ruined her. The picture was made from the magazine story of "Where Did Lottie Go?" by Frances Aymar Mathews.

The thirteen models of Giddings show negligees, morning robes, afternoon frocks, evening dresses, besides cloaks, furs, hats and boots of the latest and most fashionable design. It is expected that the film will have a strong appeal to the women movie fans.

JENNIE NELSON, who played opposite "Budd" Ross in the Casino star comedy, "Hunting," was born in Denmark. Her first professional work was as a model, and her stage debut was made at the age of five years. So popular was she that she traveled from city to city, plays being scheduled so that her services could be secured. As she traveled alone, a brass tag was fastened to her collar to identify her and to give her destination. When she came to America she acted in stock and in vaudeville, and then spent four years with the Lubin forces. She is a beautiful skater and equestrienne. Fritz Orlamond, Gaumont's technical director was also born in Denmark, and when he and Miss Nelson get together there is a great conversational bout, in which no one else about the Gaumont plant can join.

DONALD MACKENZIE, who is producing Fred Jackson's "Precious Packet," recently directed a scene while dressed in Scotch kilts and standing bare-legged in the snow. "Mac" took his company to Maine, and while filming some logging scenes as required by the scenario, fell into the icy waters three successive times, putting every suit of conventional clothing which he had with him completely out of business. "Mac's" mascot is a complete Highland outfit, sporan, kilts, befeathered hat and all, and this he carries with him everywhere Shivering in his wet clothes he took to the kilts as a last resort. Probably never before has a Maine logging crew seen the bonnie costume of Scotland save in an artist's illustration.

THE FIRST of the Mirror Films, Inc., photoplays are now promised early in the coming year. The big studio plant is so far done as to admit of the taking of pictures by the first of January. The board of directors of the company, making up as distinguished a party as ever motored forth on a similar errand, visited the studio this week, headed by Clifford B. Harmon, president of the company, and William C. Toomey, vice president and general manager. The others in the party included Frank S. Hastings, treasurer; Joseph Howland Hunt, John W. Houston, Andres de Segurola, Captain Harry Lambart, Rich G. Hollaman, A. A. Anderson and Harry Rowe Shelley.

The equipping of the Mirror's studio plant at Glendale, Long Island, has been held up on account of the difficulty in getting electrical equipment, due to the war orders placed in the United States.

The first star who will appear before the camera under the Mirror roof at Glendale will be Nat Goodwin. Captain Lambart and Lawrence Marston will be the first two directors to handle companies there.

HECTOR J. STREYCKMANS, who has been made studio manager for the Mirror Films, is one of the best known men in the motion picture trade. He has been through every phase of the business from production to marketing. His first association with pictures came about through his position as managing editor of *The Show World*. Later he organized the International Projecting and Producing Co., the first independent company to oppose the licensed manufacturers in 1909. His associate in this company was J. J. Murdock. For three years Mr. Streyckmans was in an executive capacity with the New York Motion Picture Co. He was a part of the Mutual organization under Mr. Toomey, from its inception until he organized and managed the Pasquali American Company, now the Picture Playhouse Company. Through him the "Last Days of Pompeii" was released, and he handled "The Battle of Gettysburg" as an isolated feature for the Mutual.

Mr. Streyckmans was the originator of and edited *The Mutual Observer*, a magazine which he ran single-handed. The same magazine is now known as *Reel Life*, which is being handled by a sizeable staff.

THERE is a new idol to be seen on the motion picture horizon in the person of Wilmuth Merkyl, who looks like a German, talks like an Englishman, but is boastful that he is an American, and acknowledges with pride that his home city is Keokuk, Ia.

Harry McRae Webster "found" Merkyl for screen work, and engaged him to play the Man in "The Victory of Virtue." Since that time his important picture successes have been leads with Helen Ware, in "The Price;" featured with Marguerite Clark in "Gretna Green," and with Betty Nansen in "A Celebrated Scandal," and also featured with Kalem Broadway Star features. The Ocean Film Company recently engaged him to be starred in W. J. Locke's book story, "A Fortunate Youth," and under the direction of Joe Smiley, he is now engaged in exploiting the trials and vicissitudes of this pampered youth upon the screen.

Young Merkyl should, before long, be one of our most famous screen actors. In spite of his youth he has had a most varied career as a leading man in both dramatic and musical comedy productions in Germany, the English provinces, India and Australia, and, what will be of no small interest to the fair sex, he is a bachelor.

THE many admirers of Harold Lockwood, one of the leading photoplay actors of the day, will be delighted to learn that he is to appear in a number of two reel subjects to be released at intervals by the American Film Company, Inc. The first of the two-reel Lockwood pictures will "The Tragic Circle," which will be released Dec 27. A particularly strong cast will appear in "The Tragic Circle."

In addition to Harold Lockwood, May Allison, William Stowell and Ashton Dearholt have prominent roles. The picture was produced by Thomas Ricketts, dean of American producers, who has directed a number of notable recent successes, inculding "Damaged Goods," "The Secretary of Frivolous Affairs," "The House of Scandals" and "The Buzzard's Shadow."

FRANK THOMPSON, son and heir of the great Denman Thompson, whose immortal play, "The Old Homestead" is being adapted by the Famous Players, was an interested visitor at the company's studio while some of the scenes from the play were being enacted. Mr. Thompson, who appeared in the original play with his father, was particularly impressed by the work of Frank Losee, who is giving the beloved character of Josh Whitcomb its silent impersonation. "I have known and admired Losee's work for many years, but in this role I believe he surpasses anything he has ever done," said Mr. Thompson.

WILLIAM FOX has been so impressed by the excellent treatment of the roles allotted Claire Whitney, in his most recent productions of "The Blindness of Devotion" and "The Galley Slave," that he has promised the fair Claire that in the future her name will be fatured in the bilding of the faetures she is cast for. Miss Whitney, at present is down in Kingston, Jamaica, playing before the camera in a photoplay of Oriental atmosphere, entitled "The Ruling Power," which is being prepared for the screen under the direction of James MacKay.

THAT Romaine Fielding has much success when following a "hunch" is aptly illustrated in the following:

A few weeks ago at the Arizona State Fair, Romaine Fielding (who, be it known, is an auto fiend) was at the pits just before the big "Grand Prix 150 Miles" auto race was pulled off.

For some time he had been considering purchasing a racing machine, and heard quite accidentally that one of the cars entered in the race that day was for sale. The car was pointed out to him by some of the wise ones who smiled as they saw Fielding's look of interest. The car was a Sebring, numbered 14, and looked as if it had just come from the European war.

Fielding recognized the driver, O. F. Haibe, and learned that he had built the car for his own use. "I'll buy that car after the race," he said to the wise ones standing around. The smiles of superior intelligence that spread over their faces did not faze Fielding a bit, and as he walked away he heard one of them murmur: "Poor fellow, it's too bad."

A very crestfallen bunch congratulated him, however when he handed Haibe a check after the race was over, for No. 14 finished fourth place close behind Cooper and Oldfield, after a sensational race, in which there were twenty-seven entries, eighteen of whom finished.

READING about an on-coming snowstorm and seeing a few preliminary flakes almost every day for a week is far from enjoyable to a director who has a lot of exteriors to take on a big feature film. That is what confronted Ashley Miller with "The King's Game," which he has just completed. Last week was a race against the weather with him and his company, headed by Pearl White and George Probert. He could not jump South, as the locations had to match those already taken, of which there were too many to change the locale. By hard hustling he finished the day before the snow fell Many of the exteriors were made on the estate of George J. Gould, "Georgian Court," at Lakewood, N. J.

Telephone 8946 Bryant

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"The Eagle's Mate" (Mary Pickford)
"The Morals of Marcus" (Marie Doro)
"Wildflower" (Marguerite Clark)
"The Dawn of a Tomorrow" (Mary Pickford)
"The Silent Voice" (Francis X. Bushman)

COMING

"The Warning" (Henry Kolker)
"The Ransom" (Julia Dean)

VAUDEVILLE

BY JACK EDWARDS.

KEITH VAUDEVILLE.

BY A. PAUL KEITH AND E. F. ALBEE.

In the year ending with the present holidays, Keith vaudeville made great progress toward that perfect blend of entertainment drawn from the operatic, the legitimate, the concert and the variety stages, which was the ideal of the late B. F. Keith. The outstanding event of the year was the entry into Keith vaudeville of a number of the greatest stars of music and drama, who found their exquisite art understood and appreciated by our patrons, who gave them more cordial support than they had ever received from their restricted followings on other stages.

The great hits of the year were made by such supreme artists as Calve, the world famous Carmen of the Metropolitan Opera House; Nazimova, the greatest tragedienne of the time; David Sapirstein, the phenomenal concert pianist; Carolina White and Carl Joern, the one, prima donna soprano, and the other, leading tenor of the Metropolitan Grand Opera Company; Phyllis Neilson-Terry, the most brilliant of the younger stars of the English stage, who brought Shakespeare to vaudeville and made a successful headline feature of "Romeo and Juliet;" Beatrice Herford, whose delightful humor gained in depth and power by quitting the concert and music rooms and being heard in Keith vaudeville.

The record of the year proves that no great art is too refined or too subtle for vaudeville. If the artist is truly big and sincere, vaudeville audiences will render due homage and support, but the slightest element of insincerity, the least symptom of playing down to them, the smallest evidence of pompous pretense in an artist, and our audience lose interest. The man or woman who succeeds with us has had his or her art half-marked with the highest stamp of its genuineness.

Off hand we recall as vaudeville stars during the year, Madame Calve, Madame Nazimova, Ethel Barrymore, Mrs. Langtry, Carl Jorn, Orville Harrold, Helen Ware, Charlotte Walker, Carolina White, Ina Claire, Molly McIntyre, Edith Taliaferro, Mrs. Leslie Carter, Emmett Corrigan, Beatrice Herford, Lydia Lopokova, Richard Carle, Mary Shaw, Emma Dunn, Weber and Fields, Alexander Carr, Frank Tinney, Mr. and Mrs. Vernon Castle, Cecil Lean, Stella Mayhew, Laura Nelson Hall, Ciccolini, Nat C. Goodwin, Frank McIntyre, Wilton Lackaye, Gertrude Hoffmann, William H. Thompson, Robert T. Haines, Phyllis Neilson-Terry, Mlle. Donalda, Lillian Russell, Anna Held, Fritzi Scheff, David Bispham, William Courtleigh, Ralph Herz, Fiske O'Hara, Amelia Bingham, Florence Rockwell—all of whom brought new offerings to Keith vaudeville.

While the celebrated players came and went, with their powerful sketches and their splendid musical offerings, millions were being entertained week in and week out by the hundreds and hundreds of staple vaudeville actors who have what those in the profession term "personality," and who constitute what is known as "standard acts." These go on forever, while the big imported stars and their contributions to vaudeville have a more or less brief history. After all, vaudeville is vaudeville, and what the public most likes there is the artistry native to the atmosphere, congenial to the idea of variety and packed with thrills and pep, or pep and comedy, but most of all—comedy. These artists are delightful in their humor without being strained. Their delivery in a dramatic sketch is that of a born player. The acrobat is trained to the minute, sure and fearless.

The dancers, the magicians, the specialists of all kinds—are genuine performers, and to be a true "performer" is to win vaudeville's highest professional crown. Even the trained animals show they have been taught with patience, consideration and kindness of heart, for it is an absolute fact that animals will not work well under the whip any more than will human beings. As a matter of fact, the bone and sinew of vaudeville of to-day is solidly built from the ranks. The celebrities and stars come and go, but both they and the regulars find it a pleasant and profitable occupation.

The true vaudeville performer is born, not made, and the men and women who, year in and year out, go along delighting the patrons of our theatres, have very special and very wonderful gifts manifested in the various interesting ways which make up the world of variety. That they are remarkable entertainers is proved by the fact that Keith vaudeville is a rich mine for the producers of musical pieces and revues from which they draw the pure gold of entertainment.

Scores of Broadway productions in the legitimate theatres have been given vitality by vaudeville song and dance, two a day humor, and variety specialties. Keith vaudeville aims to combine the smartest and cleverest of the true vaudeville turns with the class and distinction of artists from the musical, operatic and dramatic stages, thus making an entertainment representative of the best in the whole world of entertainment and amusement. A little of everything, and everything the best, is the aim of our booking experts in making up programs for Keith vaudeville.

The Keith Circuit continues to grow: our new housse are prospering, and we are going along in the way outlined by the genius of the late B. F. Keith, the creator of what the world to-day calls vaudeville. The coming year will be busy with planned activities for growth is the chief factor in the popularity of our special form of entertainment.

HARRIS CELEBRATES.

The fourth anniversary of the Harris Theatre, Pittsburgh, is being celebrated this week. On Christmas Day, 1911, the Harris was thrown open to the ublic, playing continuous vaudeville from 1 to 11.30 P. M., daily, only, except Sunday, featuring nine acts and pictures at ten and twenty cents, and has not lost a day since, doing the same business during the hottest Summer days, as prevails throughout the Winter.

WAR FILMS MAKE GOOD AT KEITH'S THEATRES.

The success attained by the "Fighting in France" pictures encouraged the United Booking Offices to show the motion pictures of "Germany at War," at the Orpheum, Colonial and Alhambra Theatres this week.

TIM McMAHON DIES.

Tim McMahon, for the past ten years or more a vaudeville feature, died at the Flower Hospital, New York, last Friday, Dec. 17.

Mr. McMahon had been laid up for the last ten weeks, and no hope had ever been held out for his recovery.

Funeral services were held at the White Rats Clubhouse, Saturday, Dec. 18.

ADELAIDE AND HUGHES HOLD OVER.

Adelaide and Hughes were held over for the second week at the Palace Theatre, in New York. Monday they gave a new program of dances.

PINARD AND ROLAND TO TOUR THE SOUTH.

Al. Pinard and Gladys Roland left the Union Square Theatre Stock Co. on Saturday, Dec. 11, to start rehearsals Dec. 13 with Harry A. Emerson's "A Night on Broadway" Co., and opened Dec. 24 for a tour of the South.

VAUDEVILLE BACK IN HAMILTON.

After Christmas week stock will be discontinued at the Temple, Hamilton, Can., and on Monday, Dec. 27, the policy of the house will revert back to vaudeville and pictures for the rest of this season. Three shows a day will be given.

A NOVEL WAY.

Pop Heckler, known as the Mayor of the Bronx, has a novel way of treating those "touching guys." Pop is very charitable and hands out many a dime or quarter, but if the asker doesn't look good to him he hands him the following:

I'M SORRY, OLD TOP.

I've been a god fellow, earned all I spent.
Paid all I borrowed and lost all I lent.
I once loved a woman, that came to an end.
Get a good dog, boys, he is always your friend.

EVA FAY WAS RIGHT!

Nick Hufford (Hufford and Chain) and his wife (Etta Lockhart), formerly of the Lockhart Sisters, were made proud some more on Dec. 7, when eight pound Nick Jr. arrived at Grant Hospital, in Columbus, O.

Some time ago Eva Fay said "It will be a boy," and now little Mary Frances Hufford thinks Eva has the best act in the world for her part of wishing a brother on her.

Mrs. Hufford and lil' Nick are doing wonderful.

JESSIE RUSSELL SUFFERS SEVERE ACCIDENT AT BENNINGTON, VT.

Jessie Russell, of Russell's Dancing Models, suffered a severe accident while playing Hart's Theatre at Bennigton, Vt., on Monday afternoon, Dec. 13. Miss Russell was hurrying through the basement of the theatre to her dressing room for the matinee when she tripped on a timber crossing the floor and received a painful fall, fracturing her left arm above the elbow. Miss Russell was rushed to a hospital and the fracture reduced. Nellie Russell, a sister, appeared in a portion of the act at the night performance.

LOSING VAUDEVILLE.

It is rumored that the Palace Theatre, Manchester, N. H., now devoted to vaudeville and pictures, is to change its policy to stock, featuring Rose King, whose exploits in seasons past at the Park Theatre, there, as leading woman of the King-Lynch Players.

The vaudeville program which has been in order at this house will be transferred to the Auditorium.

"Experience" is booked to open a three days' engagement at the Park, Jan. 6.

VALESKA VERY ANGRY.

A report comes from Milwaukee, Wis., that Valeska Suratt has cancelled all her vaudeville bookings.

The trouble started when the Higginses, a dancing team at the Saturday night show, cleaned up, and the audience kept calling for them.

Miss Suratt became peeved and went before the audience asking them to stop applauding, but this they refused to do. Valeska then left the stage in a huff, and announced her intention to cancel her bookings.

REISENWEBER'S NEW CABARET.

"Merry Moments" is the name of the new revue produced at this popular restaurant on Thursday night, Dec. 10. It is replete with tuneful songs, clever dances, handsome costumes and uncommonly fine lighting effects. The performance, which is given twice nightly, went the opening night without a hitch. Among the artists are: Al. B. White, a newcomer from the Pacific Coast. Mr. White became an instant favorite. He has a strong and excellent baritone voice, and is one of the best singers of songs we have heard in a long time. His Jewish and Irish dialect is excellent Nellie Brewster is the prima donna of the company, and holds up her end well. "Bobby" Folsom injected some good comedy in her specialty. Warren Jaxon also sang his songs in an excellent manner.

SOPHIE TUCKER PLAYS RETURN DATE AT CANTON, O.

Back to Canton, O., where her voice failed her three weeks ago, Sophie Tucker, the clever singer of popular songs, began a return engagement in that city Monday, Dec. 19.

She will introduce several new songs for the Christmas week.

COMPANY IN TABLOID.

The Deloys Tabloid Musical Comedy Co. of twelve people has signed two weeks' contract at the Orpheum Theatre, Waco, Tex.

Myrtle Deloy (sunny Southern singer) is being featured, supported by a well balanced company.

ELLIS IN NEW ACT.

Melville Ellis, assisted by six young women, will show his new act at the Colonial, Monday, Dec. 27.

ISABELLE D'ARMOND ON KEITH TOUR.

Isabelle D'Armond, who returned last week, after touring Australia for the past two years, will shortly make her appearance on the Keith Circuit.

CINCINNATI BARS CHILDREN.

Municipal Court Judge Fox has decreed that children under sixteen years of age shall not perform in theatres in Cincinnati, Ohio.

NEW HOUSE FOR CHESTER, PA.

S. A. Morris and E. W. Truitt have purchased ground in Chester, Pa., and intend to erect a new theatre.

MARIE TEMPEST AT PALACE.

Marie Tempest will appear in a sketch at the Palace, New York, Monday, Dec. 27.

FRANCIS JONES, the minstrel musical man, is now located at Brightwood, Mass., a suburb of Springfield.

ERNEST H. ALBRIGHT, agent for the Greater New York Minstrels, has resigned, owing to the death of his father. Albright's Imperial Tabloid Minstrels will open Jan. 1, near Cincinnati, carrying ten people and playing vaudeville theatres three nights and week stands. No band will be carried, but a tangley air calliope will be used daily.

MARK C. ALBRIGHT, of La Tena's Circus, will be associated with Albright's Imperial Minstrels, having resigned his position in Springfield, Ill.

INDIAN CHEROKEE CHIEF BLUE SKY scored with his musical imitations and mimicry at the Plaza Theatre, Springfield, week of Dec. 13.

THE MEXICAN HERMANNS, illusionists, with a car load of paraphernalia, played the Plaza, Springfield, week of Dec. 6, and jumped to Greely Theatre, Portland, Me., for week of Dec. 13.

IVA DONNETTI, in the "Black Prodigal," played the Plaza, Springfield, Mass., week of Dec. 13.

WILL H. FOX is playing and was never more successful in his own country as far as the public is concerned.

GEORGE W. HINKEL, a baritone singer, was married to Kittie M. Cole, of Los Angeles, Cal., at San Diego, Dec. 11. The Rev. G. H. Hillerman officiated. Mr. Hinkel is playing the Pantages time.

CORNELIA STROHBAR and Courtney Campbell are the favorite dancing attraction at the Hotel Del Coronado, in San Diego, Cal., this season.

WILL J. COOKE RESIGNS FROM WHITE RATS.

OPEN MEETING DEC. 27.

CHICAGO DOINGS.

An official announcement from headquarters states that Will J. Cooke is no longer secretary to the board of directors of the White Rats Actors' Union, also that he is no longer secretary-treasurer of the White Rats Actors' Union of America and the Associated Actresses of America, and that he is in no way connected in any official capacity with these organizations or with their clubhouse.

In connection with the severing of all relations between Mr. Cooke and the White Rats a story was current last week to the effect that Mr. Cooke had turned over to the Board of Directors a number of demand notes which had been held by him for back salary, as satisfied, and the transaction is now being looked into.

The White Rats in New York continue to gain new recruits, and many former members are being re-instated. The branches in Chicago, Boston, St. Louis, Winnipeg and San Francisco report a big boom and rush for membership. A total of 242 for one week speaks volumes, especially when the quality of the applicants is considered. The grand total of 3,264 members in seven weeks points the way for others.

A special general meeting for members has been called at the New York clubhouse to adopt a new constitution and by-laws and to effect the entire separation of the White Rats' Club from the White Rats Actors' Union.

Another open meeting is scheduled for Dec. 28, at the New York clubhouse.

The term for coming into the White Rats Actors' Union at the special reduced fee will expire Dec. 31, 1915.

WHITE RATS MAKE HEADWAY.

Special to THE NEW YORK CLIPPER.

CHICAGO, Dec. 18.—If the White Rats accomplish nothing further than what has been brought about by virtue of the rousing Chicago meetings, which culminated in last night's session at the Grand Pacific Hotel, they can lay claim to having done much in the way of mitigating the condition of the heretofore defenseless performer. Even if concerted action never becomes full-fledged consummation, the simple process of heeding good advice already given and taking warning from the anecdotes (some humorous, some all too sad) interestingly unraveled by speakers who know what they are talking about is bound to result in better conditions for everybody in touch with the work of the organization.

The time must soon come (if it has not yet arrived) when managers will understand that the White Rat leaders are a determined body of reasonable men armed with facts—not mere agitators seeking for more than they are entitled to. At each meeting new facts are brought forward concerning the working of interests which are as detrimental to the better element among booking managers as they are to performers.

This was never brought out better than at last night's meeting, when Local Organizer W. P. Conly made the master speech of the session, enjoining performers not to sign contracts containing the vague word "usual" as the only reference to the number of shows a day to be performed. "Don't sign such a contract," he said, forcibly, "know what you see—make sure that the contract specifies no more than three shows a day—and you won't have any trouble." He then told of a team getting eighty-five dollars a week, yet asked to "contribute" twenty-five dollars of this small amount to insure getting work. Great enthusiasm was manifested when he alluded to Mountford's contemplated Far Western tour, drawing a picture of ensuing conditions when Mountford reaches 'Frisco and works his way back.

An example of the humorous anecdote with anything but a humorous background frequently resorted to by speakers at current meetings, was cleverly cited by Charles Dunbar, who told of a performer, visiting a Kentucky town to accept work. When he was introduced to the manager, the latter referred to the actor as his "cooler." The black face comedian, who had never heard the expression before, asked what it meant, and the manager told him he used five reels of pictures in his moving picture machine and wanted the performer to act as a "cooler"—working while the machine would have a chance to cool off. Dunbar pointed out that this conception of an actor's real sphere of importance is far more widespread than many imagine. He said some small-town managers take great pleasure in finding an excuse to rid themselves of the services of actors brought from distant localities.

As at last week's meeting, Jack Davis' remarks soared almost to realms of oratory. He told a story full of pathos, relating to a performer who had sought work in vain and was eating a humble repast with his family, when a manager who needed him called him up and offered him an engagement for $2.00, stretching the offer to $2.50 on the strength of his great regard for the performer. The latter was about to indignantly refuse the insulting offer, when he heard his baby ask for another piece of bread, stretching forth its little fingers for a piece that lay on the actor's plate. He heard his wife reply: "Don't take that piece of bread, it's papa's." This was too much for him, and he decided to accept the work. Davis pointed out that this condition must cease if performers rise up in a body and support such men as Fogarty and Mountford.

Willie Solar spoke of his trip around the world, and Attorney Lowenthal made a few remarks. Frank Norton (of Norton and Norton) made a clever speech, upon joining the organization, in which he alluded to unions among all classes of men, and said an actor's only hope for amelioration of conditions lies in spontaneous organization.

MANAGER W. B. GARYN will turn over the proceeds of the matinee of Dec. 22 of Keith's, Jersey City, to the Jersey City Christmas Basket Fund.

MISS DE LAFAYETTE mourns the loss of her mother, which occurred in Chicago last week.

JACK KRAFT and BESSIE GROS, eccentric dancers, and J. J. McEnes and Grace Whitmore are filling engagements at the Grunewald Hotel "Cave," New Orleans, La.

BILLY DE RUE, of the De Rue Bros.' Minstrels, is in New York during the lay-off up to Christmas, when they will resume their tour at Lebanon, Pa.

B. S. MOSS ADDS TWO MORE.

B. S. Moss, president of the Amalgated Vaudeville Agency, will add to his circuit the Park Theatre, in Taunton, Mass., which he opened last week with vaudeville and pictures.

On Feb. 1 he will also open the Modern Theatre in Providence, R. I., with a program of six acts and feature films.

Both houses will change their bills twice a week.

CARRIE DE MAR RETURNS TO VAUDEVILLE.

Carrie De Mar will return to vaudeville next week after an absence of over three years. She will appear in a comedy by Irvin Morgenstein, called "Quick Action."

She will also introduce several new songs during the course of her little playlet.

LANGTRY'S LAST WEEK IN VAUDEVILLE.

At the Alhambra Theatre this week, Mrs. Langtry is presenting "Ashes" for the last times in vaudeville. She will most likely return to the other side.

BAY RIDGE THEATRE HAS GOOD OPENING FEATURE.

Sylvester Schaeffer will be the headliner for the opening week at the new Bay Ridge Theatre, which gives its initial performance Dec. 27.

The house will be booked through the Marcus Loew offices.

CROSS AND JOSEPHINE NOT TO RETURN TO VAUDEVILLE.

Wellington Cross has formally settled all rumors about him and Lois Josephine returning to vaudeville when he announced his intention of remaining with "Town Topics."

They have been made a feature of the show, and will remain at least for the present.

TAKING A CHANCE.

Billy Gould and Belle Ashlyn sailed on the steamship *Nieuw Amsterdam* for Europe, last week, without contracts, but with a resolution to try for one of the music hall revues.

JULIUS WITMARK TO SING AGAIN.

It's been some ten years since Julius Witmark, of M. Witmark & Sons, music publishers, has made his appearance on the stage, in New York.

Arrangements for him to sing "Baby's Lullaby" at the M. E. Leavitt testimonial performance, on Jan. 11, at the Manhattan Opera House, have been made, and he will appear in black face.

MARIE CAHILL TO QUIT VAUDEVILLE.

A surprise was handed the booking offices last week when Marie Cahill, through her manager, Daniel V. Arthur, notified them that it was her intention to cancel all vaudeville bookings after this week in Kansas City.

The reason given was that Miss Cahill had found a suitable play in which she will shortly appear.

MAYBE EUROPE.

Will Rogers, who throws the rope as well as the bull, is contemplating a trip to Europe, as he is not on good terms with the booking offices.

MILDRED HAYWOOD ALONE.

Mildred Haywood (Haywood Sisters), owing to the continued serious illness of her sister, Jessie, who is under treatment at the Polyclinic Hospital, is showing as a "single" at Loew's American first half of this week.

Junie McCree is responsible for what this clever young comedienne is doing alone, and Irwin Cooper is doing the agent role.

GEORGETTE and CAPITOLA, sisters, who have worked mostly "single" in the past, Capitola last week being seen with Cathleen, open as a double act on the Orpheum Circuit at the Palace, Chicago, next Monday.

LOEW CIRCUIT NEWS.

BY N. T. GRANLUND.

THE combination of the Courtney Sisters and Grenda and Hill, winners of the six day race at the Garden, on one bill at the American last week boosted business sky high, in spite of the season. Abeles opened to tremendous business yesterday. Playing big headliners certainly makes a hit with the American crowd.

INCIDENTALLY, the Courtney Sisters are scoring the biggest hit ever made by a singing act on the Loew Circuit.

CAPT. LOUIS SORCHO, with his big submarine show, has been booked into Loew's Hippodrome, Baltimore, for the week of 27, with all the rest of the time to follow. Sorcho is one vaudeville performer who knows the value of advertising, and always goes out after the business with his street stunts and publicity devices. Wish all big acts were like his.

I ASKED Tophalos, the Greek wrestler-opera singer, who plays the Greeley, for some press dope about himself, and he wrote a page of stuff—in Greek. I could stagger through Xenophon and Homer, but his stuff stumped me, so I took it to the Greek shoe polish expert at Sully, the barber's, and got a translation. Tophalos will gargle a couple of cadenzas and do his wrestling stuff on the Loew Circuit. Story is that he is an opera singer out of work, who took to the wrestling game when he saw how easy it was.

THERE'S CLASS to the Loew office. We have a couple of barons—real honest-to-goodness foreign noblemen, doing business with us. They're Baron Leo Singer, owner of Singer's Midgets, and Baron Samuel Rachman, manager of foreign vaudeville acts and wrestling impresario. Their title doesn't get them anything in this country, but brains do, and both are making a huge success in a land the laguage of which they haven't learned to master yet.

BARON SINGER dropped in the other day from Trenton, where his Midgets are playing, and dilated upon the wonderful Christmas they'll have there. That's my idea of no place to spend three minutes, much less Christmas, but the little people, who are all Europeans, know how to get the right fun out of this big holiday in spite of the fact that many miles separate them from the Fatherland. Believe me, when the Midgets start to celebrate Christmas they make a good job of it. That's one day the lid is off with them.

LESTER BERNARD and WINN SHOW have teamed up with a comedy act.

LARRY COMER'S proving a sensation on the Loew Circuit. This unknown from Chicago stepped in here and cleaned up. Larry appeared for me at surprise night at Avenue B, on the East side, one Wednesday night, and the only way the crowd would let him leave the stage was for him to promise he'd be back the next Wednesday, with some more songs. Last Wednesday he went on at 11.10 and at 11.30 they were still shouting for more. They know what they want when the want it on the East side.

JOS. SCHENCK has booked a large number of new acts lately, which have been a big hit on every bill. Tyler and Crollius are playing for Loew for the first time. Castino and Nelson are a hit. Rogers, Pollack and Rogers are with us. Other new ones are: Mildred Haywood, formerly of the Haywood Sisters; "The Doctor's Orders," a sketch with a wonderful cast; Williams and Merrigan, the Thomas Players, Ben Harney and company, in ragtime playing and eccentric dancing; Frederick Hawley, Frances Haight and company, in "The Bandit;" Follis Sisters and Le Roy, and many others. New ones are going into the books each day.

SINGER'S MIDGET'S are coming back to us, and will open at the American Dec. 27. They never played this theatre.

ROSE DE YOUNG has left us. Our charming stenographer has committed matrimony, and carried away from this office a chest of silver and the good wishes of everybody in the place, including all the agents.

MOE SCHENCK wishes to announce that the one Christmas present he would most like to have is a set of Shakespeare or a book on the technical details of the European war. He is equally ignorant of both.

THERE'S a new theatre on the Loew Circuit, the Bay Ridge Theatre, Bay Ridge, owned by Robert Rasmussen. It opens Dec. 27 with Sylvester Schaffer as the big attraction. Some feature.

LAUDER, the ventriloquist, is living in retirement at present, at Westfield, Mass.

McNALLY and SHERRY made more than good at the Westfield Opera House, Westfield, Mass., week of Dec. 13. This is Miss Sherry's home town, and her first appearance before a Westfield audience, notwithstanding she has been in vaudeville for a number of years.

BILLY McCALL (McCall Trio) is now working with "Fat" Thompson in "The Burglar's Union" act. The other two-thirds of the McCall Trio are working the "sister act."

FIELDS and HANSON were booked to play the Park, Taunton, Dec. 16, but could not accept the date on account of playing the Auditorium, that city, only a few weeks ago.

THE WESTFIELD, MASS., OPERA HOUSE is going under a thorough inspection by fire marshals, chief of police and town authorities. It has been pronounced by some four hundred citizens as being unsafe. It is doubtful if the house will remain open after week of Dec. 20. It is booked by Merrils Booking Office, of Boston.

GEORGE THURSTON and wife were at the Gilmore, Springfield, Dec. 6.

Palace

(Elmer F. Rogers, mgr.)—For the Christmas week Manager Rogers has put together a capital entertaining program. Old and new variety is shown with good dressings, and the large audience seemed to enjoy every moment.

The Gaumont Weekly News, that has supplanted Pathe's here, motion pictured important events of the past week.

MONS. and MADAME ALF. W. LOYAL and their troupe of performing dogs opened. "Toque," a little brown spaniel, does most all the work performing juggling feats and high jumps that rent the act over to several bows.

TONY HUNTING and CORINNE FRANCES, trying out their new act here, entitled "Love Blossoms," a sequel to their "Love Lozenge," had their own troubles. Despite the work of the stage crew who several times mixed things up, Hunting and Frances have something new that should serve them as long as their old skit. The idea is about the same, but of course with different surroundings. Miss Frances rendered "M-O-T-H-E-R" with good results.

WILLARD SIMMS and COMPANY is still doing "Flinders' Furnished Flat," and judging from the amount of laughter he created at the Monday matinee, the audience will stand for almost anything. Simms' gestures and movements are all but what one would expect to see in a first class vaudeville theatre. There's room for the Board of Censorship here.

PRINCESS JUE QUON TAI, programmed as a Chinese Princess, made her initial appearance and displayed a likeable personality and a little singing talent. (See New Acts.)

NAZIMOVA returned with "War Brides," and the success that greeted her efforts was greater than when she first offered this splendid war sketch. Nazimova was herself, and gave a flawless performance in her well known character. Her supporting company is the same, and all acquitted themselves with glory.

WINSOR McCAY, with "Gertie," amused as he always does, and got many laughs with his motion picture. Why work when the audience will take motion pictures as the feature of your act.

ADELAIDE and J. J. HUGHES, putting in their second week at this house, scored heavily. It is one of the classiest dancing acts in vaudeville, presented by two of the cleverest dancers that ever appeared in vaudeville. The same routine of dances is shown again this week.

DAVE KRAMER and GEORGE MORTON, those two black dots, have greatly improved since their last appearance at this house, and are now presenting an act that is on a par with any of its kind. They have a finish to their performance that is positively a scream.

The closing act was given by ROY HARRAH and COMPANY, skatorial artists, and what these people don't know about skating isn't worth knowing. They went over big. *Jack.*

Prospect New York

(Joseph Greenwald, mgr.)—Those in attendance here Thursday night, Dec. 16, enjoyed the entertaining bill.

RICHARD, BRANDT and MACK, two clowns and "Mephistopheles," whose entrance was preceded by lightning effects which were very injurious to the eyes, gave a meritorious acrobatic offering to a big hand.

HENRY FERRIERS pleased with his comedy songs, appreciation being shown each of his numbers.

THE BLONDINS, comedian and comedienne, in songs, sounded the one discordant note on the bill, and were not well appreciated.

THE AMERICAN BEAUTY, in a posing act, with beautifully colored stereopticon slides, was a pleasing offering, which delighted the audience.

Pathe News pictures and intermission.

HUGH FAY and ELSIE MYNN, in songs, were well liked. At the opening of the act Hugh Fay impersonates a woman and the two sing "I'm From Dixie." Miss Mynn then renders "In 1999," and Mr. Fay, "Lane Without a Turning," taking off his wig at close of song. He then changes to male costume, and they render several songs. The act pleased.

"WE ALL MUST PAY" was an interesting sketch which verged on the melodrama, but contained several laughs, too.

ASHLEY and MORGAN, presenting their Yiddish skit, "In Chinatown," got many laughs with their comedy. "Mother" and "America, I Love You," sung by the younger member of the act, were well received, but the parodies by the other member went still bigger.

AD HOYT'S MINSTRELS gave an entertaining minstrel offering. *Emil.*

A RAT SQUEAK.

At one of the meetings of the White Rats as the members entered through the door each one was required to give a password, and as they went in the man at the door would make remarks such as: "There goes the King Rat," or "That was the Joke Rat," etc., etc. Presently the husky porter came along with a huge block of ice on his shoulder, and the doorman called out, "Password, please;" the porter putting one hand to the side of his mouth, said in an audible whisper, "I'm the *Ice Rat.*"

BAY RIDGE THEATRE.

The first bill of the Bay Ridge Theatre, which opens Dec. 27, will include the following acts for the week: "Scandal at Sea," featuring Louise Orth; Zita, Golding and Keating, W. J. Holmes and Ira Holliston, in "Looking For Betsy;" Capt. Barnett and Son, the midget wonders, in "Littleman's Club;" Sylvester Schaffer, Three O'Neil Sisters, Will Davis, "The Doctor's Orders," and Polly Prim.

Change of bill every Monday and Thursday.

Colonial

(Alfred T. Darling, mgr.)—The patrons here this week have no complaint to make about the class of the program presented by Manager Darling. It's a capital one from start to finish, and the large audience showed their approval by frequent outbursts of applause.

The opening position was given to FRED and ADELE ASTAIRE, presenting a singing and dancing specialty that started the bill off in good shape. The several songs and different dances were heartily applauded.

SAM H. WHITE and LOU CLAYTON, in black face, sang and danced with success. The boys open with a good song and finally get down to dancing. "Every Little Bit Helps" was a good number. The boys then get down to business, and gave an eccentric dance that put them over big.

ETHEL CLIFTON and BRENDA FOWLER present their own sketch called "The Saint and the Sinner," and demonstrated that they can also act as well as write successful playlets. The idea of this little playlet is one of the most original ever presented in vaudeville, the story in part telling of the unfaithfulness of a husband. It was capitally received.

WALTER BROWER presented a very humorous monologue that contained laughter galore. Brower is a capable entertainer, and is just coming to the front, a position that is justly his.

EMMA CARUS, assisted by NOEL STUART, gave about the same act here as she did at a downtown house several weeks ago. "The Rocky Road to Dublin" was her feature number. Dancing again played an important part of her performance.

The intermission was opened by CRISTETA GONI, in violin solos. The young woman plays high class operatic selections, and finished with a medley of popular airs. She displayed a wonderful gown, and showed much talent with the instrument.

HARRY ADLER and ANA ARLINE presented an act called "Ideas of Their Own," a new one for this clever couple. (See New Acts next week.)

GEORGE HOWELL and COMPANY gave his well known sketch, called "The Red Fox Trot," and duplicated the success that has always been his.

The real hit of the bill was scored by GEORGE MacFARLANE, assisted by THEODORE MORSE at the piano. Here is an act that is a credit to vaudeville. There are many singing acts, but the one presented by Mr. MacFarlane stands alone. His repertoire of songs has been well chosen and entirely suited to his splendid voice. His first number, "What an Irishman Means by Machree," is a beautiful Irish song, and was followed by "Molly Dear, It's You I'm After," that, also, went over nicely. "Little Bit of Heaven" was his third number, and gave him ample opportunity for demonstrating his voice.

"M-O-T-H-E-R—a Word That Means the World to Me," as rendered by Mr. MacFarlane, scored one of the biggest hits ever recorded at this house. He had the audience singing and whistling it, and showed how popular this beautiful sentimental ballad has become. "Mother Machree" and "Somewhere a Voice is Calling" followed, and both scored. "Germany at War," in motion pictures, showing the Germans in their favorite sport, closed.

George.

American

(Chas. Potsdam, mgr.)—This combination vaudeville and picture resort didn't seem to be severely affected by the customary falling off of business usually expected immediately preceding the holidays, week commencing Monday matinee Dec. 20.

The opening act was THE CULLEN BROS., who did a little sidewalk conversation, and a little more dancing, which, by the way, was very well executed, especially the eccentric work. The "loose and limber" boys wouldn't be bad billing for them.

SMITH and McGUIRE is a sister team. They didn't do much but sing. Their articulation was rather imperfect in their joint numbers, and but little better in their single attempts.

JIMMY FLYNN'S fine tenor and easy way of working merited him fully the applause bestowed upon him.

THE FOUR XYLOPHIENDS, fifty-fifty as regards sex, but on even hundred per cent. from a standpoint of ability. They played an extensive repertoire of songs and instrumental selections; enough to please all tastes, which they surely did. Also, did one of them do fine work on a dozen bottles that seemed to contain liquor, judging by the labels and the energy of the man, who seemed to be in good spirits.

JIMMY ROSEN and COMPANY, in comedy sketch called "Dr. Cupid," proved to be rather a senseless sort of an affair calling for the combined efforts of midget Rosen and a man and woman.

IRWIN and HERZOG'S vocal contributions and Dave Irwin's avoirdupois comedy were well liked. Their little piece of business running through the audience was much enjoyed.

WILL DAVIS made his appearance on the platform via the old route of a stage employee asking "if a doctor was in the house." Mr. Davis volunteers, and the stage hand (who did his part very well, indeed) asked him to wait until he (Davis) was called for. Right here Mr. Davis is entitled to the utmost praise for not doing the many things he *might* have done to mar his act. He was most natural, and scored heavily with his witty M. D. monologue.

The big affair was EDWARD ABELES and COMPANY, in "Self-Defense." Mr. Abeles' ability as an actor is too well known to require comment here. In his present sketch he does nothing but pantomimic work of the highest order. As the Italian who is accused of murder his acting was superb. The support also, consisting of two men, was fully adequate.

CASTANO and NELSON introduced some good comedy, and some *very* good singing. They were well received. Served them right.

SELBINI and GROVINI'S act, a hodge-podge of juggling, feats of strength and bicycle riding, were all well done. It's an old timer, and like most old timers, they made good. *Le Roy.*

Proctor's 5th Ave.

(Wm. H. Quaid, mgr.)—There's a whole lot of variety at the Fifth Avenue this week, from a clown table act to a "nut" turn and back to a thrilling aerial act, while there's singing and dancing, some impersonations and a duo of good sketches.

DONAHUE and STEWART rightfully copped first place for applause Monday matinee with their breezy "nut" stuff, mingled around Donahue's more than clever eccentric soft shoe dancing. We are yet to find one of his type who pulls as many intricate steps, while for female nuts Miss Stewart is as enjoyable as any doing the "bug" thing among vaudeville's entertainers.

"GUILTY AS CHARGED" (New Acts), a dramatic sketch dealing with the police department, scored strong, being well billed out front as the feature.

SKIPPER and KASTRUP were an easy hit, "No. 2," scoring with a neatly laid out singing and talking act. Both have voice and personality enough for solos. Skipper putting "Put Me to Sleep With an Old Fashioned Melody" over, and Miss Kastrup getting big results with her dialect and rendition of "Cohan Owes Me Ninety-seven Dollars," a good comedy number. She showed three pretty dresses and a rich rose velvet cloak, while Skipper changes from an afternoon cutaway to evening dress. Their Bayes and Norworth "suggestion," singing "What'll You Do," was a good opener, worked up by some "quarrel" patter, and "Are You from Dixie?" proved a sound applause getter to close.

JOE DANIELS, a clean cut monologist, followed. Daniels' opening song does not appear to be there to start him rightly. His imitations, including hits of Jim Thornton, Johnny Ray, the late James Glenroy, and a comedy incident on a street car came along rather slow, the last getting over alone. He can fix up and "work" more in the former bits, and also make big improvement on his Bert Williams' with some mugging, and slow up the exit for it. His one on Lauder satisfied 'em better, but his Irish stories got him better than all the rest he did. Daniels has ability enough about him, and he should dig up some newer material.

MACART and BRADFORD and COMPANY got going early with Macart's "drunk" bit and his doubling as a servant girl. The old sketch hops along with new life.

MABEL FORD (New Acts), formerly of the Four Fords, worked hard in all her numbers, but didn't come across until she got to clogging, even if she did dress it Spanish.

An Essanay comedy picture split the show, and MABEL BURKE continued it with "Sweetest Girl in Monterey" for the animated song.

O'DONNELL and BLAIR (New Acts) opened, and the FOUR MIRANO BROS. closed with their pole balancing and the work of the two on the whirling aerial apparatus. *Tod.*

Riviera

The bill for Dec. 16-18 was thoroughly entertaining, with good talent in various branches.

MARVEL, a dancer, in a pink harem skirt, started in with a splendid series of steps on toe and general leg work done in graceful style, with all sorts of back kicks, to good applause. A violin solo by the special musical director entertained during the change to a white knee length dress for different kind of exercises, including a stooping toe dance and knick-knack figures. The discarding of the wig disclosed the fact that the dancer is a man, and he answered calls for encore by appearing in clown dress, after the leader called attention to the dancer being deaf and dumb, but keeping perfect time to the music, which fact he demonstrated by more clever work on the Russian style. A truly great performer.

HAZEL and ALADO proved to be Alado at the piano, and the young lady with a powerul voice singing one of Mme. Melba's favorite arias with good technique. The encores were a piano solo, and the singing "If We Can't Be the Same Old Sweethearts" and "The Song of Songs," in sweet voice for a number of bows.

JULIA NASH presented her character sketch, in which she acts as the champion for her sister, who is about to be divorced by her husband at the instigation of her aristocratic mother-in-law, as recently reviewed in this column. Miss Nash did good work, and was well supported by the company of three.

"BOARDING SCHOOL GIRLS" showed all the girls in pajamas, including one harem-skarem member of the school in striped pajamas and ugly make-up, who proved to be an especially effective comedienne through her comedy work on the style usually done by a man, with which she made a big hit. A young man accidentally invades the girls' room, and they get along very nicely until the arrival of the governess, which causes them all to go in hiding. The wild scholar gets into a cloth press with a bottle and pretends that she has acquired a "bun" in order to get fired from the school, but she is given another chance. The teacher returns also in pajamas for a comedy finish with pillow fight. The entire skit was good entertainment.

BOND, HAYES and SMITH, black face singers and comedians, one of them in a wench make-up, kept busy with vocal and conversational work. Their offering included a trio of the "Araby" chorus, a recitation song, "Dreaming," and a medley, to good response from the audience.

THE JUNGMAN FAMILY, two men and a young lady, on the tight wire, and an attendant for the comedy trimmings. The somersault, leaps and balancing were well done, many sensational flashes being introduced. A burlesque acrobatic act got many laughs.

"Wasted Lives," a feature film, and several comedy pictures. *Mill.*

"CHIN-CHIN" closed at the Globe, New York, and the production was shipped to Boston for a six weeks' stay at the Colonial. Fourteen weeks in Chicago will follow.

NEW VAUDEVILLE ACTS

Joseph Bernard and Co. (Com. Sketch).
16 MIN., INTERIOR.

Harlem O. H. (Dec. 18).—"Who Is She?" a "built for laughs" (and successfully presented) sketch, was easily the hit of the show here, above date. Not new in the "plot" of a scrapping young married couple, with the wife's jealousy the cause. It is started by their return from a show, where the wife couldn't stand hubby's "looking a certain one over" so constantly. At home the fight is resumed in earnest, and the flame glows more by the arrival of a wire for hubby that states that "Pearl" is at a certain hotel and would like to see him. The wife bawls Mr. Pearl up as a skirt. There's a naturalness about the entire work of Bernard and the good looking woman he has working with him as the wife, that the Harlem has probably not had in many, many months. It's old in idea, but big time audiences will relish the fun in it, for its realness—and the dandy extra scene finish it has, showing the "making up." *Tod.*

Bayle and Patsy (Talking and Singing).
15 MIN., IN ONE.

Harlem O. H. (Dec. 18).—A big chap and a chip of a cute, plump girl make up this combination. Double and single songs are offered, the man featuring "Mother's Rosary," and getting quite a little from the way he works it up. Their "nut" and "kidding" talk is shop-worn and most of it had been heard at the Harlem before. But it all "went" surprisingly well, and we can't detract from the success the team had here. Fresh material for comedy purposes is needed to make the "walloping" of the girl's bared shoulder and her counterings on his solar plexus go even faster than they did. The different sizes of 'em helps. Both have good stage presence. *Tod.*

Charles R. Sweet (Music and Talk).
12 MIN., IN ONE.

Harlem O. H. (Dec. 14).—The well known "tramp pianist" is now working "stage hand" make-up and bringing on his piano, dark stage. Has some scrap patter with hand in wings about his maneuvers and pans the supposed single to come on, and off. Returns, same make-up, and after getting laughs a-plenty from some comic "correspondence school" cooking receipts, gets to piano for imitations of banjo, zither and harp, and doubles with piano and cornet. A recitation follows (effeminate) and then a cornet solo with one finger for key work. Sweet might go ahead and get bookings on his rep., but his present material needs bolstering up to land him on what he does. *Tod.*

Tangoland Revolution (Girl Act).
24 MIN., FULL STAGE (SPECIAL SET).

Harlem O. H. (Dec. 14).—A "girl act," with a sprightly good looking chorus of six, a prima donna (Ada Mitchell) and three male principals, the comedian working in Hebrew make-up, putting over all the comedy to good results—and a mysterious title. As a big small time feature the turn will do nicely. The prima donna possesses a soprano voice of quality, and good wardrobe—a black spangled dress, decollete much, both fr nt and back. She has the "license' 'to wear it well. A very flashy set, probably a Mexican scene, is carried. Especial mention for the dressing of the chorus. It's all rich looking. *Tod.*

The Wheelers (Gymnasts).
8 MIN., FULL STAGE.

Colonial (Dec. 13).—Three men, working in neat straight business suits, offer a routine of hand and head balancing tricks, three of which come under new, the three high ones especially, though two were missed. Opening a show that brought them on before 8 o'clock, hindered their work, and there was an apparent nervousness about all three. The largest fellow attempts "clowning" that would get over, if in that make-up. *Tod.*

Sylphite Sisters (Aerial Bit Act).
10 MIN., FULL STAGE (SPECIAL BLACK CLOSE IN SET).

Harlem O. H. (Dec. 14).—Two prettily formed girls, who, after opening in accordion plaited gowns, attach parasols to the flying apparatus, and lifted aloft by teeth hold on the sun shading things, disrobe to white fleshings and rhinestoned black velvet bodice costumes. Five different bit tricks with the machine whirling them rapidly, are offered. A good act for closing big time bills. *Tod.*

Princess Jue Quon Tai.
12 MIN., FULL STAGE (SINGING.)

Palace.—The surprise act of the program this week here is the one shown by Princess Jue Quon Tai, a young Chinese with a splendid singing voice. While this charming little lady does not possess a voice of much volume, it has sweetness. "Chinatown" was her first song, and the audience was completely won over by the capable manner in which it was rendered. "If You Only Had My Disposition," "Annie Laurie" and "America, I Love You" were given in rotation. The little Princess is a good vaudeville attraction. *Jack.*

Mabel Ford (Singing and Dancing).
18 MIN., ONE AND TWO.

Proctor's 5th Ave. (Dec. 20).—Miss Ford, formerly of the Four Fords' act, has invested a lot of cash in nifty wardrobe. Fine! Miss Ford is a clog dancer, but in her present turn she's doing more singing, and classi: dancing than her forte calls for, leaving the clogging till her fourth and last number, and getting over on it. Her first, in a pinkish velvet suit, trimmed with white fur, she sings a song "in one" and follows it with another, a "Hoolaboolulu" sounding one, dressed in a checkered black and silver and pantaloons. The song amounts to less than the soft shoe dance she finishes it with. In the same set, her third was a rompy, classic dance, on the "Spring" style, with an impersonation of a "water girl," dressed in a loose, filmsy white satin dress. It had some thunder and lightning effects off stage as a finish and exit. A rich white lacey beaded outfit and sailor hat is how her last is dressed. A Spanish song, assisted by her own castinets, besides the orchestra, and then she breaks right into a clog. Whoever framed it, or why she followed such a routine is as much of a mystery as why she isn't getting to what she can do best, clog dancing. Stage waits stretched her time to possibly three or four minutes more than the act is supposed to take up. *Tod.*

O'Donnell and Blair (Acrobatic).
10 MIN., FULL STAGE.

Proctor's 5th Ave. (Dec. 20).—An acrobatic pair, man and woman, the former working as clown and doing the work, and the woman assisting in rube make-up. A "table fall' is in for a finish, with the man making it from atop of a ladder and two tables. *Tod.*

GOULD WILL STAY HERE.

Owing to his inability to get passports in time, William Gould (Gould and Ashlyn) was compelled to cancel the sailing date, mentioned in another item in this issue, although his wife (Belle Ashlyn) sailed a few weeks ago. He will remain here and play ten weeks for Marcus Loew. By that time he hopes to have his passport and sail to join Miss Asblyn in London.

"SYBIL" FOR LIBERTY THEATRE.

Alf. Hayman, of the Charles Frohman Co., last week fixed on the Liberty Theatre as the place and Jan. 11 as the date for the first American presentation of the new Julia Sanderson-Donald Brian-Joseph Cawthorn musical play, "Sybil." Preparations for the annual New York appearance of this triumvirate of stars have now been under way for several weeks. Fred G. Latham is conducting the rehearsals in association with Julian Mitchell, by arrangement with Klaw & Erlanger.

The book of "Sybil" is by the authors of "The Merry Widow," and the music is by Victor Jacobi, who composed "The Marriage Market." The piece is still being played abroad and is enthusiastically reported by every American home-coming from the other side. "Sybil" has already had performances and long runs in all the principal European capitals. The piece is distinctly a musical play, rather than a musical comedy.

OUT OF TOWN NEWS

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) "The Birth of a Nation" continues week of 19. "A Pair of Sixes" week of 26.

SHUBERT (Frank C. Priest, mgr.)—The Fisher Players, in stock, present "The Lost Paradise" week of 19.

ORPHEUM (E. C Burroughs, mgr.)—Bill week of 19: Bessie Clayton and company, Smith and Austin, Wilson and Lenore, Georgette and Capitola, Van and Belle, Rives and Harrison, and Lohse and Sterling.

EMPRESS (Gus S. Greening, mgr.)—Bill week of 19: Bud Snyder and company, Barber and Jackson, Geo. B. Alexander, Harry Mason and company, and Cadleux.

PRINCESS (Bert Goldman, mgr.)—Bill 19-22: The Paldrens, Mills and Moulton, Libonatti, and Hayden and Goodwin. Last half: Royal Italian Sextette, Paul Bauvens, Williams and Fulton, and one to fill.

STAR (John P. Kirk, mgr.)—The Lady Buccaneers week of 19. Hello, Paris next week.

STRAND, MAJESTIC, GAIETY, STARLAND, BLUE MOUSE and ALHAMBRA, pictures.

THE DONALD BRIAN, Julia Sanderson, Joseph Cawthorn combination will open at the Liberty New York, Jan. 10, 1916.

MARY MADISON TILLEY, of the Bramhall Players, wants to hear from Margaret Merriam.

OSCAR RADIN last week completed his fourth year as conductor of the Winter Garden Orchestra. Members of "The World of Pleasure" company presented him with a gold tipped baton.

"THE BLUE PARADISE," on Dec. 17, reached its one hundred and fiftieth performance at the Casino.

DOROTHY BERNARD, who will be seen shortly in a stirring war drama of love, hatred and revenge, entitled "A Soldier's Oath," began her professional career with the late Roland Reed when she was but two years old.

Harlem Opera House

(Harry Swift, mgr.)—Seven acts and three reels of pictures made up a "fair show" for Dec. 16-19, the house being pretty well filled up Saturday night, with most of the customers downtsairs.

FRANKIE HEATH and GEORGE PERRY held the "rep." of the bill, and although Frankie's "nut" stuff, the feeding of Perry, and their solo and double song numbers pleased highly, the hit of the evening was legitimately due JOSEPH HOWARD and COMPANY (New Acts) in a corking little sketch, old in theme, but new in the way it was offered, called "Who Is She?"

BAYLE and PATSY (New Act) stayed rather too long, stretching a possibly ten minutes' worth of material to fifteen in "No. 2" spot.

MR. and MRS. STUART DARROW started the show and smoke and sand drawings, and finishing with a fair bit of shadowgraphing, all by Mr. Darrow.

A very talky, kind applause sketch by ALLEN ATWELL and COMPANY (New Acts) was on "No. 3," the Bernard turn being down in the second part of the bill, which is always split with a picture and SOL LEVOY'S good lullaby voice. Sol used "Sweetest Girl in Monterey" all week.

MME. NARDINI (New Acts) plays a piano accordion well enough to be seen on the better time.

Closing the vaudeville part of the show was RUBY CELESTE and COMPANY, her "The Girl Who Lost Her Honeymoon," showing little or no improvement over the first presentation of it down town. A couple of new numbers have been put in, but there's no rhyme or ambition about the "Lost Honeymoon" choristers' work. *Tod.*

PROSPERITY SHINES IN PITTSBURG.

Pittsburgh, Pa., where the sun seldom shines, known the world over as "The Smoky City," the place where a clean collar lasts but a few moments, and where it has often been claimed that dirty water is used in an effort to wash the grime from one's hands, is again blooming in all its glory, and despite the ridicule which has oft been heaped upon us, what care we, for the smoke and dirt of Pittsburgh means much. Prosperity rides on every puff, and believe me, there are millions of puffs now apparent to every one.

What care locals for the taunts and jibes of the unknowing. Pittsburgh to-day is still smoky and proud of it, although great strides have been made in the past few years in reducing this to a minimum, but unlike many other cities, this means much to us. From all points of the country we hear predictions of unlimited good business and prosperity, and naturally Pittsburghers are receiving their goodly share, and smoke continues to appear and disappear, only to re-appear from the many large manufacturing plants in the district. These not only spell prosperity in the manufacturing line, but all other lines of endeavor, and theatricals here are in such shape as to enjoy the best of business.

Local managers are in a most optimistic mood, and from the various improvements made, make it apparently they expect good business for some time to come, and why shouldn't they?

Our local promoters of theatrical entertainment are entitled to the fat of the land, and while at all times the productions have not been exactly to our liking, little blame has been placed upon the management, more upon the booking offices who continue to shower unsatisfactory plays and players on the unsuspecting.

With the opening of the Grand Opera House with the Harry Davis Players on Dec. 27, we are provided with practically an unlimited field of entertainment wherein something is being shown which will satisfy all desires. The field includes four first class vaudeville houses, Sheridan, Davis, Harris and Kenyon. Two with first class road shows, the Alvin and Nixon. One popular priced house in the Lyceum. Two stock companies, the Grand, with the Davis Players, and the Empire, with the Bryant Players. One Eastern wheel burlesque at the Gayety, one Independent at the Academy, and one first class stock burlesque company at the Victoria—two playing musical comedy tabs, the Variety and Imperial, making a total of fourteen good going houses.

In addition to these we have the Winter Garden and Duquesne Garden, the two largest indoor ice skating rinks in the world, and each doing a very large business. Moving picture theatres are as numerous as the smoke clouds themselves, and all doing well.

Why shouldn't local managers feel satisfied with the approaching holidays, and from all appearances they are uniting in an effort to make a happy one for their patrons, and from all prosperous prospects, it is sure to be a happy one for them.

D. J. FOX.

THE WAIL OF A SHOW GIRL
OR
A CHAT BEHIND THE SCENES.

BY MAY MORGAN CHADWICK.

Tired, hon', feelin' sort o' blue?
Sick o' the grind? Gee! I'm sorry for you.
It's the same here, kid: I know what it means.
This theatrical life isn't all that it seems.
To the people out front it's all laughter and song
But *you* know, and *I* know, that they are dead wrong.
Back of the curtain the seamy side shows,
And there's jealousy, envy, and God only knows
How many a heartache, and many a sob
Is 'neath tinsel and paint, for it's part of our job
To make people laugh and amuse them with song
But who cheers *us* up, when things go dead wrong?

NEXT WEEK'S BILLS

U. B. O. CIRCUIT.
Dec. 27-Jan. 1.

N. Y. CITY—COLONIAL: Milo—Bankoff & Girlie—Willard—Erford's Sensation—Melville Ellis & Co. (Four to fill.)

N. Y. CITY—ALHAMBRA: Fred V. Bowers & Co.—Farber Girls—Du For Boys—Henry Lewis—Hugh Herbert & Co.—Beeman & Anderson—Four Danubes—Chas. Mack & Co.—Marie Nordstrom.

N. Y. CITY—ROYAL: Bessie Wynn—Kelly & Fern—Emma Francis & Co.—Williams & Wolfus.

BROOKLYN, N. Y.—ORPHEUM Lambert & Fredericks—Henrietta De Serris & Co.—Harry Green & Co.—Norton & Lee—Phyllis Neilsen-Terry—Kathleen Clifford—The Seebacks—Harry Gilfoil—Emerson & Baldwin.

BROOKLYN, N. Y.—BUSHWICK: The Sharrocks—Patricola & Myers—Santley & Norton—Adelaide Herrmann & Co.—Harry Gerard & Co.—Alexander Carr & Co.—Delro—Cameron Sisters—Paul Gordon.

BROOKLYN, N. Y.—PROSPECT: Gautier's Toy Shop—Charles Olcott—Robbie Gordone—Donahue & Stewart—Arnaut Bros.—Francis P. Bent—Minnie Allen—Corbett, Sheppard & Donovan—Victoria Four—Mrs. Gene Hughes & Co.—Belleciaire Bros.

ATLANTA, GA.—FORSYTH "The Bride Shop"—Joe Cook—Allman & Dody—Mendelssohn Four (To fill.)

BOSTON—KEITH'S: Homer Miles & Co.—"Married Ladies' Club"—Walter Brower & Co.—Van & Schenck—Four Jansleys—Chas. Ahearn Troupe—Elizabeth Murray. (To fill.)

BALTIMORE, MD.—MARYLAND: Jim & Betty Morgan—Corradini's Animals—Saxo Sextette—Ernest R. Ball—Dupree & Dupree—Whitfield & Ireland & Co. (To fill.)

BUFFALO, N. Y., SHEA'S: Howard's Ponies—Kramer & Morton—Eddie Carr & Co.—Augusta Glose—The Brightons—Mrs. Langtry & Co.—Watson Sisters.

BIRMINGHAM, ALA.—LYRIC (Splits with Nashville). First half: Trovato—Warren & Conley—Lockhart & Leddy—Old Homestead Octette—Matthews & Shayne Co.—Evelyn Cunningham. Last half: Orville Stamm—Weimers & Burke—"Fixing the Furnace"—Sullivan & Pasquelina—Six Musical Nosses—Artois Bros.—James F. McDonald.

CINCINNATI—KEITH'S: Allen Dinehart & Co.—Vera Sabina & Co.—McKay & Ardine—Mercedes—Imperial Jiu Jitsu Troupe—Howard, Kibble & Herbert. (To fill.)

COLUMBUS, O.—KEITH'S: Ketchem & Cheatem—Lucy Gillette—"Cranberries"—Big City Four—"The Red Heads"—Aubrey & Riche. (To fill.)

CLEVELAND—KEITH'S: Stan Stanley Trio—Ray Samuels—Gruber's Animals—Mlle. Vadie & Girls—Balzer Sisters—Eddie Leonard & Co.—Vasco—Bert & Betty Wheeler.

CHATTANOOGA, TENN.—ORPHEUM, First half: Colonial Minstrel Maids—Francis Pierlot & Co.—Marion Weeks. Last half: Alexander Bros.—Guy Bartlett—Frances Nordstrom & Co.

CHARLESTON, S. C.—VICTORIA. First half: Harris & Manion—"Little Stranger"—Josie Flynn & Minstrel Maids. Last half: Al & Fannie Stedman—Welling-Levering Trio—The Le Grohs—Jeanette Childs—Musical Balkans.

DETROIT, MICH.—TEMPLE: Six American Dancers—Heras & Preston—Connolly & Wenrich—Billy B. Van & Beaumont Sisters—Violinsky—Don Fulano—Wood & Wyde.

DAYTON, O.—KEITH'S: Dorothy Regel & Co.—Moore Gardner & Rose—Tallman—Geo. Brown & Co.—Webb & Burns—Bowers, Walters & Crooker—Morgan Dancers—Irene & Bobbie Smith.

ERIE, PA.—COLONIAL: Fred J. Ardath & Co.—Kenny & Hollis—Anker Trio—Daniels & Conrad. (To fill.)

GRAND RAPIDS, MICH.—EMPRESS: Martinetti & Sylvester—Mary Mieville—Dooley & Sales—James Thompson & Co.—Frank McIntyre & Co.—International Girl.

HAMILTON, CAN.—TEMPLE: De Michelle Bros.—Harry Holman & Co.—Turner & Grace. (To fill.)

INDIANAPOLIS, IND.—KEITH'S: Fashion Show—Alfred Bergen—Van Cleve & Pete—Al. Lydell & Co.—Gladys Alexandria & Co.

KNOXVILLE, TENN.—GRAND (Splits with Chattanooga). First half: Alexander Bros.—Guy Bartlett—Frances Nordstrom & Co. Last half: Colonial Minstrel Maids. (To fill.)

LOUISVILLE, KY.—KEITH'S: Kajiyama—Burnham & Irwin—Nine White Hussars—Mason-Keeler & Co.—Sophie Tucker. (To fill.)

MONTREAL, CAN.—ORPHEUM: Chas. Grapewin Co.—Josie Heather Co.—De Leon & Davies—Odone—Cycling Brunettes—"The New Producer"—Three Types.

NASHVILLE, TENN.—PRINCESS (Splits with Birmingham). First half: Orville Stamm—Weimers & Burke—"Fixing the Furnace"—Sullivan & Pasquelina—Six Musical Nosses—Artois Bros.—James F. McDonald. Last half: Trovato—Warren & Conley—Lockhart & Leddy—Old Homestead Octette—Matthews & Shayne & Co.—Evelyn Cunningham.

NORFOLF, VA.—COLONIAL (Splits with Richmond). First half: Pietro—Thurber & Thurber—Harrington & Perry. Last half: Lady Alice's Pets—Four Gordon Highlanders—Dorothy Muether—Frank Gabby.

OTTAWA, CAN.—DOMINION: Henry G. Rudolf—Vallecita's Leopards—Antrim & Vale—The Peers. (To fill.)

PROVIDENCE, R. I.—KEITH'S: Geo. Howell & Co.—Dorothy Toye—Alexander Kids—John Cutty—Five Belmonts—Herbert Clifton—Marshall Montgomery & Co.—The Gladiators.

PHILADELPHIA—KEITH'S: Beatrice Herford—Myrl & Delmar—Bancroft & Broske—Holmes & Buchanan—Kerville Family—Mabel Berra—Hoey & Lee—"Passion Play of Washington Sq."—Mr. & Mrs. Gordon Wilde.

PITTSBURGH—DAVIS: Dunbar's Southern Singers—Gaston Palmer—Lunette Sisters—Ethel Hopkins—Joan Sawyer & Co. (To fill.)

RICHMOND, VA.—BIJOU (Splits with Norfolk). First half: Lady Alice's Pets—Four Gordon Highlanders—Dorothy Meuther—Frank Gabby. Last half: Pietro—Thurber & Thurber—Harrington & Perry.

ROCHESTER, N. Y.—TEMPLE: Craig Campbell—Georgia Earle & Co.—Three Mori Bros.—Werner-Amoros Troupe—Lew Dockstader—Eddie Carr & Co.—Kerr & Weston—Horlick Troupe.

SAVANNAH, GA.—BIJOU, First half: Welling-Levering Trio—Ameta—Jeanette Childs—Musical Balkans. Last half: Harris & Manion—Hoey & Mozart & Merry Maids.

TORONTO, CAN.—SHEA'S: John O'Malley—Ota Gygi—Sansone & Delilah—Bronte & Aldwell—Moon & Morris. (To fill.)

TOLEDO, O.—KEITH'S: Ryan & Tierney—"Honor Among Thieves"—Adonis & Dog—Chip & Marble—Six Demons—Ray Eleanor Ball—Hussey & Boyle.

WASHINGTON—KEITH'S: Oliver & Olp—Scotch Lads & Lassies—Carl McCullough—Milt Collins—Sylvia Loyal & Partner—Ernest Evans & Co.—Winsor McKay.

WILMINGTON, DEL.—GARRICK: Davis, Wilson & Co.—Soretti & Antoinette. (To fill.)

YOUNGSTOWN, O.—HIPP.: Avon Comedy Four—Alan Brooks & Co.—The Schmettans—Ward & Faye—Margaret Farrell—Charlotte Parry Co.—Clark & Verdi.

ORPHEUM CIRCUIT.
Dec. 27-Jan. 1.

CHICAGO—MAJESTIC: Eva Tanguay—Rooney & Bent—Walter Milton & Co.—Mr. & Mrs. Jimmie Barry—Sam Barton—Elsie Faye & Boys—Maurice Burkhart.

CHICAGO—PALACE: Fritzi Scheff—Pekin Mysteries—Imhof, Conn & Coreene—Lyons & Yosco—Chas. Howard & Co.—Hooper & Cook—Georgette & Capitola—Eugene Damond—Aurora of Light.

CALGARY, CAN.—ORPHEUM: "The Bachelor Diner"—Chick Sale—Tooney & Norman—Miss Leitzel—Marie Bishop—Tuscano Bros.

DENVER, COL.—ORPHEUM: Houdini—Bison City Four—Mack & Vincent—Willie Weston—De Voie & Livingston—Genevieve Cliff & Co.

KANSAS CITY, MO.—ORPHEUM: Weber & Fields—Nellie Nichols—Gardiner Trio—Weber & Elliott—Hans Hanke—Dong Fong Gue & Haw—Margot Francois & Partner.

LOS ANGELES, CAL.—ORPHEUM: Conrad & Conrad—Lew Hawkins—Three Leightons Gen. Ed. Lavine—Five Annapolis Boys—Reine Davies—The Cansinos—Laura Nelson Hall & Co.

LINCOLN (NEB.) & COLO. SPRINGS (COLO.)—Split week: Lewis & McCarthy—Carolina White—Nairem's Dogs—Kirk & Fogarty—Primrose Four—Novelty Clintons—Worth & Price.

MEMPHIS, TENN.—ORPHEUM: Mrs. Leslie Carter & Co.—Harry Hines & Co.—Al. Herman—John & Winnie Hennings—Bessie Browing Carcinetti Bros.—Joan Vernie.

MILWAUKEE, WIS.—MAJESTIC: Ciccolini—"Passion Play of Washington Sq."—Bert Fitzgibbon—J. C. Nugent & Co.—Willa Holt Wakefield—Orange Packers—Corcoran & Dingle—Rex's Comedy Circus.

NEW ORLEANS, LA.—ORPHEUM: Edwards' Song Revue—Four Melodious Chaps—Beaumonte & Arnold—Cheerbert's Manchurians—Harry L. Mason—The Gliders.

MINNEAPOLIS, MINN.—ORPHEUM: Bessie Clayton & Co.—Smith & Austin—Mr. & Mrs. Kelso—De Vine & Williams—Rives & Harrison—"Memories"—Lamberti.

OAKLAND, CAL.—ORPHEUM: Freeman & Dunham—Leo & Mae Jackson—Fatima—Victor Morley & Co.

OMAHA, NEB.—ORPHEUM: Chas. E. Evans & Co.—Galletti's Monkeys—Mignonette Kokin—Fashion Show—Walter C. Kelly—Chyo.

PORTLAND, ORE.—ORPHEUM: Gauthier & La Devi—Mayo & Tally—Ruby Helder—Singer & Ziegler Twins—The Duttons—Eva Taylor & Co.—Harmony Trio.

SEATTLE, WASH.—ORPHEUM: Evelyn Nesbit & Co.—Mae Francis—Frank Crumit—Les Yardys—"Love in the Suburbs"—Bell Ringers—Burley & Burley.

ST. LOUIS, MO.—COLUMBIA: Four Marx Bros. & Co.—Belle Baker—Thomas Egan—Tango Shoes—Meehan's Dogs—Willie Solar—Valentine & Bell—The Flemings.

SAN FRANCISCO, CAL.—ORPHEUM: La Mont's Cowboys—Harry Fern & Co.—Ryan & Lee—Rosnanora—Stuart Barnes—The Crips—Florrie Millership—Stein's Comedy Circus—McWatters & Tyson—Page, Hack & Mack.

SACRAMENTO & FRESNO, CAL.—Split week: Ballet Divertisements—Arthur Barat—Mme. Donald-Ayer—Thurber & Madison—Nonette—Mary Shaw & Co.—Leon Sisters & Co.

SALT LAKE CITY, U.—ORPHEUM: Cecil Cunningham—Ben Beyer & Co.—Olga—Glen Ellison—Mazie King & Co.—Robt. L. Dailey & Co.—Dainty Marie.

ST. PAUL, MINN.—ORPHEUM: Gertrude Hoffmann & Co.—Billy McDermott—Alice Lyndon Doll Co.—Payne & Niemeyer—Correlli & Gillette.

WINNIPEG, CAN. ORPHEUM: Salon Singers—Wilson & Le Nore—Cantor & Lee—Frank Fogarty—Jno. R. Gordon & Co.—Billy Bouncer's Circus—Ban & Bell.

PANTAGES' CIRCUIT.
Dec. 27-Jan. 1.

CALGARY, CAN.—PANTAGES': "The Office Girls"—Gallagher & Carlin—Rucker & Winnifred—Bert Wiggin & Co.—Keegan & Ellsworth.

EDMONTON, CAN.—PANTAGES': Imperial Bicycle Troupe—Gus Elmore & Cannibal Maids—Frank Bush—Leroy & Paul—The Dancing Violonists.

LOS ANGELES, CAL.—PANTAGES': Kelly & Violet—"The Lion's Bride"—Chas. Carter & Co.—Williams & Rankin—Hopkins & Axtell—Carson Bros.

OAKLAND, CAL.—PANTAGES' (Opens Sunday mat.): Lottie Mayer & Girls—Periera Sextette—Friend & Downing—Laypo & Benjamin—Luckie & Yost.

OGDEN, U.—PANTAGES': Carmen's Minstrels—Grace Camcron—Andy Lewis & Co.—Bett's Seals—Ruth & Kitty Henry.

PORTLAND, ORE.—PANTAGES': Colonial Days—Creo—S. H. Dudley & Co.—Dancing Davey—Les Arados.

SPOKANE, WASH.—PANTAGES' (Opens Sunday mat.): "Mexico"—The Bremens—Hugo B. Koch & Co.—O'Neal & Walmsley—Singing Parson.

SEATTLE, WASH.—PANTAGES': Havemann's Animals—Lewis, Belmont & Lewis—Roberts, Stuart & Roberts—Heuman Trio—Ray Laurence.

SAN FRANCISCO, CAL.—PANTAGES' (Opens Sunday mat.): "Girls of the Orient"—Morgan & Gray—John & Mae Burke—Four Portia Sisters—Frances Dyer.

SAN DIEGO, CAL.—PANTAGES: Prosperity Eight—"Sororiety Girls"—Stein & Hume—Ollie & Johnny Vanis—Santos & Hayes.

SALT LAKE CITY, U.—PANTAGES' (Opens Wednesday): Bothwell Browne & Co.—Three Chums—Joe Whitehead—Gertie Van Dyck—Swain-Ostman Trio.

TACOMA, WASH.—PANTAGES': Four Casters—"Game of Love"—Harry La Toy—Jarvis & Harrison—Knox Wilson & Co.

VANCOUVER, CAN.—PANTAGES': Fashion Girls—Potts Bros. & Co.—Bob Albright—Billee Seaton—Standard Bros.

VICTORIA, CAN—PANTAGES': Maurice Samuels & Co.—Toozoonin Arabs—Hazel Kirke Trio—Barnold's Dogs—Princeton & Yale.

WINNIPEG, CAN.—PANTAGES': Mystic Bird—Yates & Wheeler—Angelo Armintа Bros.—Harris & Nolan.

LOEW CIRCUIT.
(WESTERN)
Dec. 27-Jan. 1.

CHICAGO—McVICKER'S: Crossman & Grotel—Katherine Hayes & Co.—Francis Renault—Billy West & Co.—Bixley & Lerner—Al. Wohlman—Travilla Bros. & Seal—Versatile Four—Toy Town Revue.

BREEZY BITS.

BY SYD.

THE TITLE of Gus Hill's "Have You Seen Stella" company will be changed Christmas Day, when they open in Fort Wayne to "Polly and Her Pals."

HENRY KURTZMAN, manager of the Gayety, Pittsburgh, was married to a non-professional, in Brooklyn, N. Y., on Nov. 10.

THE LIBERTY THEATRE, a new picture house, will open in East Liberty, Pa., Dec. 27.

IT IS rumored around Pittsburgh that Loew will take over the Miles Theatre shortly.

FRANK BARRY is doing some fine work ahead of "Have You Seen Stella?" Company.

THE DUQUESNE, Pittsburgh, will open shortly after the holidays with a dramatic stock.

WHITY McCARTHY, property man at the Gayety, Brooklyn, writes that he is writing a comedy, the plot being taken from the prop room at the Gayety, which he expects the Vitgraph to use this Summer. Whity is an actor with that company during the Summer months.

THE MAIDS OF AMERICA Co. put over a very big week at the Gayety, Washington, last week.

MAE MACK is surely a big improvement in the soubrette role of the Maids of America Co.

THE VICTORIA, Pittsburgh, has been doing good business with stock all season. Manager Louie Oberworth announces that the house will remain open all Summer with stock.

JOHN HAWLEY and the JEWELL CITY TRIO are now with "Have You Seen Stella?" Co.

IT IS said that May Irwin will shortly be seen to vaudeville. Miss Irwin played the Alvin, Pittsburgh, last week.

MARION LYNCH, a member of the Social Maids Co., injured her foot while playing the Colonial, Providence.

ELSIE MEADOWS, soubrette of the Million Dollar Dolls company, celebrated a birthday, in Pittsburgh, last week.

I HAVE been requested to make a special announcement of the marriage of Jean Halley, orchestra leader of the Gayety, Pittsburgh, to Lena Merritt a member of the chorus of the stock company at the Victoria, the same city. The wedding is to take place Dec. 27, in Pittsburgh.

KITTY ROTH has changed her name to Tillie Roth, and will be known as that hereafter.

DOLLY ESTERBROOK, a member of the Million Dollar Dolls Company, slipped off the step of a street car in Pittsburgh Monday of last week, and sprained her ankle. She was confined to her bed all week, the street car company settled with her for fifty dollars.

AL. K. HALL is creating a lot of talk with his orchestra bit with the Maids of America Co.

GUS HILL visited Pittsburgh last Saturday, to look over several houses for his circuit. He decided on one which will be announced later.

CHRISTMAS GREETINGS to everyone. This is the time to eat, drink and be merry, forget your troubles, and think only of making someone happy.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8780.

SEEMINGLY the insurgents are hot on the trail of this order, bothering a lot of actors who make a livelihood from their talent. Now, were these fellows competent to act out, securing recompense for their art, it would be a different proposition, but instead they work in restaurants, hold political situations, know naught except by hearsay what's doing in the vaudeville field, and try to raise dissension. Why not uplift your own respective business now that you are not in the theatrical game?

To my knowledge, a few of these Versuvius fellows have not performed in some fifteen years. "THIS *White Rat business may be all right, but I'm from Missouri.*" This speech was made by Lew Dockstader, a celebrity in cork, at the open meeting of the W. R. A. U. held in Baltimore, Md., at the Maryland Theatre. About a half hour later Lew handed Eddie Foyer, deputy organizer, the necessary ten to become a member. Many others followed suit. Manager Shanburg kindly donated theatre, after the regular performance, to hold meeting. This organization thanks you much.

CHARLIE AHEARN is again active in vaudeville. Shea's patrons gave his specialty much applause. 'Tis a wheel act of merit.

WALTER BROWER, talker, is acting out for money in America's best theatres.

'TWAS JUST an oversight of mine that I neglected mentioning Nat Vincent's name in Nibble column as one of the artists to make boys happy, Thanksgiving Day, at Sing Sing Hotel. Nat, who writes songs, received his share of applause, and was one big hit of bill.

WHEN WITH the Barnum & Bailey Show, Bro. Edward Geer, the human comet, was the feature act of many novelties. This aerial sensation was the only act of its kind receiving a big salary.

UP AT Sing Sing a gentleman detained there lost his real genuine pal, "*his mother,*" unfortunately the gentleman could not leave hotel to say a prayer at her bier, so that "*scamp,*" whom some jealous creatures want to oust, had undertaker bring remains to Sing Sing, where gentleman grieved over remains for the half hour allotted him. The boys of the Mutual Welfare League donated a beautiful wreath. Do you wonder why Thomas Mott Osborne has the *love* of some one thousand six hundred guests?

FOR YEARS act was known as Orville and Frank, but these days Charlie Orville is working alone.

BILL WALDRON, who is Oscar Hammerstein's double on the stage, will play in and around New York for some six weeks, with Barney Gerard's Show.

TOM DONELLY and ROYSTON SISTERS are having new photographs taken by "Tarr," the celebrated Broadway theatrical photographer.

PRYOR and ADDISON send their best regards to Clark and Madison. P. and A. played the Empire, Hoboken, for Charles Fitzpatrick. Engagement was huge success.

BACK AMONG the old folks once again, looking and feeling fine, after many weeks playing the Middle West, Pearl Bros. and Burns. They are again active house committee representatives.

AUDREY BUTLER, who assists bartenders, is very ill with pneumonia. All trust he recovers quickly, as Audrey is a valuable young man in his department.

SHORTLY HARRY A. EMERSON will take the road with "Night on Broadway" Co. Understand show will tour the South.

ALL SORROWS are now over for Albert Ronollo, whose neck was broken. And thus it goes.

WHILE SEEKING work the Bounding Gordons keep in shape practising, so *when* work presents itself act goes over in dandy shape. Little the audience knows the amount of time and hard bumps the athlete has keeping up to the minute. Trust Albert Ronollo's soul has gone to Heaven.

HARRY SAUBER is in town. Harry has storied it in one for many years successfully, and beginning the new year, will launch a big act.

THAT PHENOMENAL chirper of black face melodies known as Charles Yeager, is going to spend Yule Tide in Philly, making Manhattan about Jan. 4.

HAPPY BENWAY, after two years South, made New York Wednesday last. How *happy Happy* was cannot be explained in print.

MARION ELLIOTT, of Elliott and Elliott, sings "*Mother,*" a Feist novelty, with much success.

MAURICE ABRAMS gamboled around Ratskeller last scamper night as if it was his wedding night. Willie and May Weston please note, and pen Maurice at once. *Yes,* M. A. publishes many hits, and if you doubt my word, call at his office, located at Forty-seventh and Broadway.

HARRY BUTLER, chairman of the House Committee, and his staff, are on the job at all times. Harry deserves much credit.

A FEW more days, boys, and bargain sale will be off, so those of you who have not joined the order at the reduction price do so *at once.*

AL. WARNER is still the hard worker for the organization as in days gone by.

CLAYTON, DREW PLAYERS were the added attraction at the Greeley Square last week, and what laughs their travesty on "Julius Cæsar" received. Honest, act was one genuine riot.

WOULD like to hear from Charles Bachman, the noted leading man.

NEW MEMBERS, see Chas. McPhee, in billiard room, and ask benedt derived by joining the Amalgamated Relief Asso. The inquiry is worth while.

LYING sick and discouraged, with no funds, is an old timer who really needs assistance. Now, you need not worry about sending fifty cents, but the boys who read this item mail to-day five or ten cents. 'Twill help much and not hurt your pocket. Mr. Robinson is a very sick man. Address him 216 City Hall Ave., Montreal, Can.

BROTHER JERRY CUNNINGHAM returned to New York, after an absence of many years. He was a member of Dumont's Minstrels, in Philadelphia, for eleven seasons, and made his home in Philadelphia until the death of his wife, professionally known as Louise Stetson, which occurred about a year ago. He then went on the road. He arrived in New York last Friday, to join his former partner, Billy O'Day, and the team will present a comedy black face specialty.

BROTHER WIN DOUGLAS left the Seton Hospital, Spuyten Duyvil, Thursday afternoon, and was a visitor at the clubhouse, where he spent a few hours greeting his old friends. Arrangements were made by Dr. Harry Freeman, for his admission to St. Joseph's Sanitarium, at Monticello, Sullivan County, N. Y. Brother Danny Sullivan phoned to the hospital, directing Win to get his effects together Thursday morning. Shortly after Bro. Joe Schrode arrived at the hospital in a touring car, and brought Win to the club house. The boys were all delighted to see him as he was confined to the hospital since Sept. 16. He left on the 3.15 train for Monticello, accompanied by Bro. Schrode, who will remain in town over night. Brother Sullivan was at the depot to see him off, and says that Win seemed happy and very contented in the thought that his asociates in the club stood by him so loyally, making it possible for him to go to the country. Good luck, Win, you have our sincere wishes for a speedy recovery.

BRO. J. E BROWN is up and around, after an illness of several days with a sore throat, which confined him to his room. Dr. Freeman attended him.

DR. FREEMAN is attending Bro. Harry Foy, who is confined to his room with an attack of grip. The doctor says he will be alright in a few days.

THE FATHER of Brother Raffin, who was an old time circus performer, is confined to his son's home, in this city, suffering with a complication of diseases. Dr. Freeman is attending him.

BROTHER HARRY BLOOM was under the care of Dr. Freeman for several days last week, with grip and tonsilitis. He recovered and is up and about.

MARTHA SURAY, a well known singer, left New York some time ago for Colon, Panama, where she is appearing nightly with success. The lady sends greetings through Dr. Freeman to the members of the White Rats, wishing all the compliments of the season. Any of her friends desiring to communicate with her can address care of Colonel Slater, Colon, Panama.

BRO. JOE MACK, who met with a mishap Nov. 30, breaking his right limb, is going along very well and the limb is mending rapidly. An X-Ray was taken of the limb last Friday at the Flower Hospital, and it was found his leg was broken in three places. With the aid of crutches he was able to get to his office at the Elmsmere Theatre last Tuesday.

AND in conclusion, I sincerely wish all my many friends and associates a Merry Christmas, a Happy New Year, good health and prosperity. Boost for THE NEW YORK CLIPPER, and the cause you think is right.

THE LANGWEED SISTERS are being booked through the various agencies of Boston.

Best Wishes to Everyone

GEORGE Mac FARLANE

IN VAUDEVILLE

MERRY CHRISTMAS TO EVERYBODY

SOPHIE TUCKER

VAUDEVILLE FAVORITE

MERRY CHRISTMAS AND HAPPY NEW YEAR

MOE KLEEMAN

WITH LEO. FEIST CO.

TIPS

BEST YULETIDE GREETINGS AND THE HAPPIEST NEW YEAR THAT EVER CAME, TO ALL.—"TOD."

NELLIE REARDON had an afternoon nap "crabbed" on her, matinee, Dec. 14, when the Hungerford Apartments, where she was residing, in Harlem, caught fire. The popular trapeze artiste was compelled to make her "egzit" via an ice covered fire escape, but outside of a shocking to her personality and a somewhat smoked up wardrobe Nell came out O. K., though the damage to the Hungerford estate runs up around $2,000. Nell claims she owes her life to a fellow who yelled "Don't jump!"

DIDJER ever notice how Kramer and Morton make you thing of Cantor and Lee, and *vice versa?*

JANET WILBUR (Lo-ve and Wilbur), who broke both her arms in missing the double "cut," blindfolded, is recuperating nicely.

GEE! but Nick Hufford is an artist! Nicodemus David III is the latest.

FENIMORE COOPER TOWNE says he has found the most polite guy in the world, and that he is employed by the U. B. O. in the Palace Theatre Building. "Fen" rode down in the same elevator with him recently, and the chap took off his green eye-shade when a lady entered the car.

JOE WARD isn't worrying about what his College Inn will do during the holidays. The Inn still appears to be reaping the best cabaret business in its neighborhood in Harlem.

POLLY SAXON is still in the South for the United.

THE FOUR ROSARS are Christmasing in Philadelphia. Are booking up solid, re-opening their route Jan. 3.

ZIEG'S "FOLLIES" is liable to miss Faye O'Neill soon. Since the show opened in Chicago Faye has had many good offers to resurrect her "single" for vaudeville purposes.

ABE FEINBERG hopped that clever lil' sister act, Rogers and Wood back into New York for Christmas week. The girls are about to go West on a long route, after finishing Loew's time in Chicago and Milwaukee. Boston papers gave 'em fine notices last week.

WE oughter see that new act of Myrtle Young and Ada Ayres hereabouts soon.

B. D. BERG gave a dinner, Dec. 12, to the members of the "Fair Co-Eds" and "Debutantes" companies, in the Red Room of the St. Anthony, San Antonio, Tex. Among his guests were: Arthur West, Jack Russell, Ubert Carlton, Cecil Renard, Lotta Baker, Jeannette Dix, Phobe Appleton, Marcelle La Mazie, Babe Hall, Grace Herbert, Nina Calvert, Lillian Fox, Estelle Parker, Lenore Armstrong and Florence Roberts.

VAUDEVILLE ROUTE LIST

NOTICE—When no date is given, the week of Dec. 20-25 is is represented.

Abeles, Edward, & Co., American, N. Y. C.
Adler, Felix, Orpheum, Bkln.
Adonis & Dog, Empress, Grand Rapids, Mich.
Adler & Arline, Colonial, N. Y. C.
Adnards (3), New Empress, Cincinnati.
Adelaide & Hughes, Palace, N. Y. C.
Ahearn, Chas., Troupe, Orpheum, Montreal, Can.
Allen, Minnie, Keith's, Boston.
Alexander Bros., Lyric, Birmingham, Ala., 23-25.
Alice's, Lady, Pets, Piedmont, Charlotte, N. C., 23-25.
Allman & Dody, Princess, Nashville, Tenn., 23-25.
Allen & Francis, Orpheum, Detroit.
Albert Bros., Howard, Boston.
American Dancers (6), Keith's, Cleveland; Temple, Detroit, 27-Jan. 1.
Ameta, Lyric, Birmingham, Ala., 23-25.
American Comedy Four, Bijou, Fall River, Mass., 23-25.
Amis, Fred, Miles, Cleveland.
Anker Trio, Forsyth, Atlanta, Ga.
Anderson & Burt, Boulevard, N. Y. C., 20-22; Loew's 7th Ave., N. Y. C., 23-25.
Annette, Hipp., Baltimore.
"Angelus, The," Loews 7th Ave., N. Y. C., 20-22; American, N. Y. C., 23-25.
Arnaut Bros., Royal, N. Y. C.
Ardath, Fred J., & Co., Temple, Detroit.
Arnold & Florence, Orpheum, New Orleans.
Astaire, Fred & Adele, Colonial, N. Y. C.
"At the Party," Allegheny, Phila.
Aubrey & Riche, Keith's, Toledo, O.
Avon Comedy Four, Keith's, Cleveland.
Avery, Van & Carrie, Hipp., Baltimore.
Ball, Rae Eleanor, Keith's, Cleveland.
Bartlett, Guy, Victoria, Charleston, S. C., 23-25.
Balkans, Musical, Colonial, Norfolk, Va., 23-25.
Barry, Mr. & Mrs. Jimmie, Keith's, Indianapolis.
Ball, Ernest R., Keith's, Providence.
Bankoff & Girlie, Keith's, Washington.
Balzer Sisters, Hipp., Youngstown, O.
Baker, Belle, Majestic, Chicago.
Barnet, Capt., & Son, Hipp., Baltimore.
Barnes & Barron, Hipp., Baltimore.
Baggessens, The, Keith's, Cincinnati.
Batchelor, Harry, Colonial, Phila.
Bartletts, Aerial, Bowdoin Sq., Boston, 23-25.
Barnes & Robinson, Poli's, Scranton, Pa., 23-25.
"Bank's Half Million," Orpheum, Kansas City, Mo.
"Bandit, The," Delancey St., N. Y. C., 23-25.
Beeman & Anderson, Orpheum Bkln.
Bernard & Scarth, Davis, Pittsburgh.
Beaumonte & Arnold, Orpheum, Memphis.
Bernard & Shaw, Boulevard, N. Y. C., 20-22; Delancey St., N. Y. C., 23-25.
Berrens, The, Boulevard, N. Y. C., 23-25.
Bernardi, Hipp., Toronto, Can.
Bell & Caron, Bowdoin Sq., Boston, 23-25.
Big City Four, Keith's, Toledo, O.; Keith's, Columbus, 27-Jan. 1.
Bicycle Race Winners, Loew's, Newark, N. J., 23-25.
Bixley & Lerner, Miles, Cleveland.
Blanche, Belle, Royal, N. Y. C.
Blondell, Ed., & Co., Loew's 7th Ave., N. Y. C., 20-22; Fulton, Bkln., 23-25.
Bowers, Walters & Crooker, Colonial, Erie, Pa.
Bowers, Fred V., & Co., Temple, Rochester, N. Y.
Bond & Casson, Orpheum, Bkln.
Brower, Walter, Colonial, N. Y. C.
Brightons, The, Keith's, Cincinnati.
Brooks, Alan, & Co., Keith's, Dayton, O.
Bradley & Norris, Colonial, Norfolk Va., 23-25.
Browning, Bessie, Columbia, St. Louis.
Breen, Harry, National, N. Y. C., 20-23; Loew's, Newark, N. J., 23-25.
Browning & Morris, Loew's 7th Ave., N. Y. C., 20-22; Greeley Sq., N. Y. C., 23-25.
Broadway Trio, Loew's, New Rochelle, N. Y., 23-25.
Brunettes, Cycling, Keith's, Portland, Me.
"Bride Shop, The," Keith's, Phila.
Butler, Dick, "Little Princess" Co., indef.
Burnham & Irwin, Keith's, Indianapolis.
Burkhart, Maurice, Hipp., Youngstown, O.
Burke, Minnie, Delancey St., N. Y. C., 20-22; National, N. Y. C., 23-25.
Burton, Hipp., Toronto, Can.
Burton's Revue, Alhambra, Phila., 23-25.
Byrons, Musical (5), Bushwick, Bkln.
Carew, Ollie, Empress, Los Angeles.
Carus, Emma, & Co., Colonial, N. Y. C.
Carr, Alexander, & Co., Orpheum, Bkln.
Casey, Kenneth, Keith's, Boston.
Caltes Bros., Keith's, Boston.
Campbell, Craig, Temple, Detroit.
Carr, Eddie, & Co., Temple, Detroit.
Cantor & Lee, Orpheum, Minneapolis.
Cahill, Marie, Orpheum, New Orleans.
Campbells, Misses, Orpheum, New Orleans.
Carter, Mrs. Leslie, Columbia, St. Louis.
Castino & Nelson, American, N. Y. C., 20-22; Boulevard, N. Y. C., 23-25.
Caron & Farnum, Emery, Providence, 23-25.
Carangeots, Les, Colonial, Phila.
Cameron Sisters, Palace, N. Y. C.
Chip & Marble, Empress, Grand Rapids, Mich.
Chung Hwa Four, Keith's, Providence.
Chyo, Orpheum, Minneapolis.
Cheebert's Manchurians, Orpheum, Memphis.
Cherry Sisters, McVicker's, Chicago.
Clifton, Herbert, Maryland, Baltimore.
Clown Seal, Keith's, Washington.
Clemons & Dean, Majestic, Milwaukee.
Clayton, Bessie & Co., Orpheum, St. Paul.
Clemenso Bros., Crystal, Milwaukee.
Clayton-Drew Players, Orpheum, N. Y. C., 23-25.
Clifton & Fowler, Colonial, N. Y. C.
Clark, John F., New Empress, Cincinnati.
Clark, Mae, Howard, Boston.
Clayton, Una, & Co., Palace, Hartford, Conn., 23-25.
Colburn, Jennie, Billy "Swede" Hall & Co., indef.
Cole, Mrs. Bert, "Tango Shoes" Co., indef.
Cooper, Harry, & Co., Alhambra, N. Y. C.
Colonial Minstrel Maids, Princess, Nashville, Tenn., 23-25.
Cook, Joe, Princess, Nashville, Tenn., 23-25.
Corcoran & Dingle, Keith's, Indianapolis.
Corio & Dinus, Shea's Toronto, Can.
Connolly, Jane, & Co., Palace, Chicago.
Cole, Alice, Loew's 7th Ave., N. Y. C., 20-22. Loew's, New Rochelle, 23-25.
Courtney Sisters, Bijou, Bkln.
Cooper & Ricardo, Hipp., Toronto, Can.
Comer, Larry, Loew's, Rochester, N. Y., 23-25.
Cox Sisters (3), Bowdoin Sq., Boston, 23-25.
Collins & Clarke, Poli's Palace, Springfield, Mass., 23-25.
"College Inn Sextette," Palace, Hartford, Conn., 23-25.
Crossman's Entertainers, Orpheum, Bkln.
Cronin, Morris, Prospect, Bkln.
Crawford & Broderick, Keith's, Providence.
Crosman & Grotel, Orpheum, Detroit.
Crane, Hal, & Co., Loew's, Rochester, N. Y., 23-25.
Crane Sisters, O. H., Lawrence, Mass.
"Cranberries," Hipp., Youngstown, O.
Cutty, John, Prospect, Bkln.
Cunningham, Evelyn, Victoria, Charleston, S. C., 23-25.
Cutler, Albert, Shea's, Toronto, Can.
Curtis, Julia, Palace, Chicago.
Cummin & Seaham, McVicker's, Chicago.
Cunningham & Clemonts, Delancey St., N. Y. C., 20-22; Fulton, Bkln., 23-25.
Dale, Violet, Maryland, Baltimore.
Danubes (4), Keith's, Providence.
Davis, Doc Will, American, N. Y. C., 20-22; Loew's 7th Ave., N. Y. C., 23-25.
Davis, Josephine, Palace, Bkln., 23-25.
Daily & Goldberg, New Empress, Cincinnati.
Delmore & Lee, Bushwick, Bkln.
De Mar, Grace, Prospect, Bkln.
Demons (6), Keith's, Columbus, O.
De Michelle Bros., Colonial, Erie, Pa.
De Leon & Davies, Temple, Rochester, N. Y.
De Voe Trio, Loew's 7th Ave., N. Y. C., 20-22; National, N. Y. C., 23-25.
De Luxe, Models, Orpheum, N. Y. C., 23-25.
Demarest, Globe, Boston, 23-25.
Demarest & Collette, Hipp., Toronto, Can.
De Winters, Grace, Orpheum, Detroit.
De Witt, Burns & Torrance, Allegheny, Phila.
De Long, Maidie, Nixon, Phila.
Dinehart, Allen, & Co., Keith's, Columbus, O.
"Dinkelspiel's Christmas," Prospect, Bkln.
Doll, Alice Lyndon, Orpheum, Minneapolis; Orpheum, St. Paul, 27-Jan. 1.
Dockstader, Lew, Temple, Detroit.
Dooley & Sales, Hipp., Youngstown, O.
Dow & Dow, McVicker's, Chicago.
Doyle, John T., & Co., Greeley Sq., N. Y. C., 20-22; Palace, Bkln., 23-25.
Donnelly & Dorothy, Bijou, Bkln., 23-25.
"Doctor's Orders," Orpheum, N. Y. C., 20-22.
Dunbar, Chas. & Madeline, Crystal, Milwaukee.
Dunbar's Ding Dongers, Colonial, Phila.
Dunn, Thos. Potter, Allegheny, Phila.
Dyer, Hubert, & Co., Keith's, Providence.
Earle, Georgia, & Co., Temple, Detroit.
Eckhoff & Gordon, National, N. Y. C., 23-25.
Edwards' Song Revue, Orpheum, Memphis.
Egan, Thomas, Palace, Chicago.
Elkins, Fay & Elkins, Poli's, Hartford, Conn., 23-25; Poli's, Worcester, Mass., 27-29; Poli's, Springfield, 30-Jan. 1.
Emerson & Baldwin, Keith's, Boston.
Emersons (3), Keith's, Indianapolis.
Equestrian Lion, Grand, Phila.
Erford's Sensation, Alhambra, N. Y. C.
Ergotti & Lilliputians, Lyric, Buffalo, N. Y.
Everest's Circus, Keith's, Boston.
"Evil Hour, The," Globe Boston, 23-25.
Fabrizio, Carmine, Keith's, Washington.
Fashion Show, Keith's, Cincinnati.
Farber Girls, Keith's, Washington.
Faye, Elsie, Trio, Orpheum, Kansas City, Mo.
Fashion Show, Orpheum, Kansas City, Mo.
Felber & Fisher, Hipp., Toronto, Can.
"Fe-Mail Clerks," Poli's Palace, Springfield, Mass., 23-25.
Fisher, Grace, & Co., Keith's, Columbus, O.
Fitzgibbon, Bert, Majestic, Chicago.
Fisher & Saul, Delancey St., N. Y. C., 20-22; De Kalb, Bkln., 23-25.
Fiddler & Shelton, Emery, Providence, 23-25.
Fields & Halliday, Alhambra, N. Y. C.
Fitzgerald & Marshall, Bushwick, Bkln.
Fisher, Frank & Eldria, Empire, Lawrence, Mass., 23-25.
"Fixing the Furnace," Orpheum, Chattanooga, Tenn., 23-25.
"Fired from Yale," Plaza, N. Y. C., 20-22; Lyric, Hoboken, N. J., 23-25.
Fletcher, Jimmie, Bijou, Bkln., 23-25.
Ford, Bertie, Orpheum, New Orleans.
Fogarty, Frank, Orpheum, St. Paul.
Fox & Wells, Loew's, Newark, N. J., 23-25.
Forest, B. Kelly, Globe, Boston, 23-25.
Fostell, Al., New Bedford, Mass.
"Forest Fire, The," Keith's, Boston.
Francis, Emma, & Co., Alhambra, N. Y. C.
Fred & Albert, Keith's, Boston.
Frear, Baggott & Frear, Temple, Rochester, N. Y.
Frey, Henry, Bijou, Bkln., 23-25.
"Freshman, The," Olympic, Buffalo.
Fulano & Elliott, Keith's, Dayton, O.
Gautier's Toy Shop, Orpheum, Bkln.
Garcinetti Bros., Orpheum, Kansas City, Mo.
Gallon, National, N. Y. C., 20-22; Lincoln Sq., N. Y. C., 23-25.
Gabriel, Master, & Co., Grand, Cincinnati.
Gardner, Grant, Bowdoin Sq., Boston, 23-25.
George, Jack, Poli's, Scranton, Pa., 23-25.
"Getting Her Rights," Orpheum, Detroit.
Gillette, Lucy, Keith's, Toledo, O.
Gilfoil, Harry, Keith's, Washington.
Gilbert, Elsie, & Girls, National, N. Y. C., 20-22; Bijou, Bkln., 23-25.
Gilmore & Romanoff, American, N. Y. C., 23-25.
Gladiators, The, Keith's, Phila.
Gliders, The, Orpheum, Memphis.
Gordon Highlanders (4), Victoria, Charleston, S. C., 23-25.
Gordon, John R., & Co., Orpheum, Minneapolis.
Golding & Keating, Palace, Bkln., 23-25.

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10 MINUTES OF THE HOUR
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Gordone, Robbie, Keith's, Portland, Me.
Goni, Cristeta, Colonial, N. Y. C.
Green, Harry, & Co., Keith's, Boston.
Gruber's Animals, Keith's, Cleveland.
Gruet & Gruet, Victoria, Charleston, S. C., 23-25.
Grazers, The, Shea's, Toronto, Can.
Grannis & Grannis, Globe, Boston, 23-25.
Gygi, Ota, Shea's Buffalo.
Gypsy Queen, Keith's, Providence.
Hawthorne & Inglis, Royal, N. Y. C.
Hal & Francis, Bushwick, Bkln.
Hallen & Fuller, Maryland, Baltimore.
Harris & Manion, Grand, Knoxville, Tenn., 23-25.
Haydn, Borden & Haydn, Keith's, Phila.
Halperin, Nan, Orpheum, New Orleans.
Haywood, Mildred, American, N. Y. C., 20-22; Loew's 7th Ave., N. Y. C., 23-25.
Harney, Ben, Lincoln Sq., N. Y. C., 20-22; Delancey St., N. Y. C., 23-25.
Hanlon & Hanlon, De Kalb, Bkln., 23-25.
Hall, David S., St. James, Boston, 23-25.
Hazel & Ann, Lyric, Hoboken, N. J., 23-25.
Hayes, Katherine, & Co., Miles, Cleveland.
Hall, Ethel May, Colonial, Phila.
Harrah, Roy, Troupe, Palace, N. Y. C.
Hanson, Mystic, Trio, Poli's, Scranton, Pa., 23-25.
Herrmann, Adelaide, Colonial, N. Y. C.
Herbert's Dogs, Maryland, Baltimore.
Heath & Perry, Maryland, Baltimore.
Heather, Josie, Shea's, Toronto, Can.
Hennings, John & Winnie, Columbia, St. Louis.
Helden & Herron, Orpheum, N. Y. C., 20-22.
Herbert, Mons., Loew's 7th Ave., N. Y. C., 20-22; Lyric, Hoboken, N. J., 23-25.
Helena, Edith, Lincoln Sq., N. Y. C., 20-22; Loew's, Newark, N. J., 23-25.
He, She & Him, Lincoln Sq., N. Y. C., 20-22; Boulevard, N. Y. C., 23-25.
Hill & Sylvany, Keith's, Cleveland.
Hines, Harry, & Co., Columbia, St. Louis.
"Highest Bidder," Bushwick, Bkln.
Holman, Harry, & Co., Dominion, Ottawa, Can.
Howell Geo., & Co., Colonial, N. Y. C.
Hopkins, Ethel, Keith's, Dayton, O.
Hoffmann, Gertrude, & Co., Orpheum, Minneapolis.
Howard, Chas., & Co., Orpheum, St. Paul.
Howard & Simmons, Loew's 7th Ave., N. Y. C., 20-22; De Kalb, Bkln., 23-25.
Holmes & Holliston, Greeley Sq., N. Y. C., 23-25.
Hoban Trio, Fulton, Bkln., 23-25.
Howe & Howe, Olympic, Buffalo.
Honey Boy Minstrels, Poli's, Scranton, Pa., 23-25.
Huston, Arthur, & Co., Bijou, Savannah, Ga., 23-25.
Hussey & Boyle, Palace, Chicago.
Hurst & Hurst, Loew's 7th Ave., N. Y. C., 23-25.
Hunting & Frances, Palace, N. Y. C.
Ideal, Colonial, Norfolk, Va., 23-25.
Imhof, Conn & Coreene, Keith's, Cleveland.
Inness & Ryan, Keith's, Portland, Me.
Irwin & Herzog, American, N. Y. C., 20-22.
Jansleys (4), Temple, Rochester, N. Y.
Jefferson, Jos., & Co., Royal, N. Y. C.
Jessell & Edwards, National, N. Y. C., 20-22:

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American N. Y. C., 23-25.
Jones & Johnson, McVicker's, Chicago.
Johnson, Great, Orpheum, N. Y. C., 20-22.
Judge & Gall, Royal, N. Y. C.
Junior Revue, Miles, Cleveland.
Jue Quon Tai, Princess, Palace, N. Y. C.
Kajayama, Keith's, Indianapolis.
Kartelli, Hipp., Youngstown, O.
Kay, Bush & Robinson, Loew's 7th Ave., N. Y. C., 23-25.
Kelly & Adams, "Tango Shoes" Co., indef.
Kelly Joe K., Monaghan's, New Brunswick, N. J., indef.
Kelt & De Mont, Alhambra, N. Y. C.
Kerr & Weston, Temple, Detroit.
Ketchum & Cheatem, Keith's, Toledo, O.
Kelly, Walter C., Orpheum, Kansas City, Mo.
Kent, S. Miller, & Co., McVicker's, Chicago.
Kemps, The, Loew's, 7th Ave., N. Y. C., 20-22; Boulevard, N. Y. C., 23-25.
Kerns (2), Loew's, Rochester, N. Y., 23-25.
Kennedy, Jack, & Co., Keith's, Portland, Me.
Keltons (3), Empire, Lawrence, Mass., 23-25.
Kirksmith Sisters, Keith's, Dayton, O.
Kilkenny Four, McVicker's, Chicago.
Kluting's Animals, Nixon, Phila.
Knowles & White, Keith's, Portland, Me.
Kramer & Morton, Palace, N. Y. C.
Langtry, Mrs., Alhambra, N. Y. C.
Laughlin & Gaxton, Royal, N. Y. C.
Lackaye, Wilton, Keith's, Louisville.
Lambert & Fredericks, Keith's, Phila.
La Varre, Paul, & Co., Palace, Chicago.
Langdons, The, Majestic, Milwaukee.
La France, Rose, Troupe, Delancey St., N. Y. C., 23-25.
Laird & Thompson, Emery, Providence, 23-25.
La Rue, Lillian, Lyric, Buffalo.
La France & Bruce, Grand, Phila.
La Count, Bessie, Grand, Phila.
Lewis, Chas. T., Homes Miles Co., indef.
Leonard, Eddie, & Co., Keith's, Columbus, O.
Lewis, Henry, Davis, Pittsburgh.
Leach-Wallen Trio, Empress, Grand Rapids, Mich.
Leipzig, Orpheum, Montreal, Can.
Le Grohs, The, Bijou, Richmond, Va., 23-25.
Le Roy & Follies Sisters, Lincoln Sq., N. Y. C., 23-25.
Lee, Geo., & Sweethearts (8), New Empress, Cincinnati.
Lesser, Amy, Colonial, Phila.
Leonard & Louie, Nixon, Phila.
Lewis, Jack, Poli's Palace, Springfield, Mass., 23-25.
Lightner, Misses, & Alexander, Royal, N. Y. C.; Colonial, Erie, Pa., 27-Jan. 1.
Libby & Barton, New Empress, Cincinnati.
"Little Stranger," Grand, Knoxville, Tenn., 23-25.
Lohse & Sterling, Orpheum, St. Paul.
Loughlin's Dogs, Keith's, Providence.
Lockhard & Leddy, Bijou, Savannah, Ga., 23-25.
Lorenz & Fox, Plaza, N. Y. C., 20-22.
Lozee, Gilbert, American, N. Y. C., 23-25.
Lucier, Greeley Sq., N. Y. C., 20-22.
Lyres (3), Colonial, Norfolk, Va., 23-25.
Lydell, Al., & Co., Keith's, Louisville.
Lyons, Zita, Loew's 7th Ave., N. Y. C., 23-25.
MacFarlane, Geo., Colonial, N. Y. C.
Mantell's Marionettes, Spreckles, San Diego, Cal.; Hipp., Los Angeles, 27-Jan. 1.
Madden, Lew, & Co., Prospect, Bkln.
May's, Tiny, Circus, Victoria, Charleston, S. C., 23-25.
Mason, Keeler & Co., Keith's, Indianapolis.
Marino Sisters, Bijou, Richmond, Va., 23-25.
Marx Bros. & Co., Majestic, Chicago.
Maryland Singers, Palace, Chicago.
Mang & Snyder, Orpheum, Minneapolis.
Mason, Harry Lester, Orpheum, Memphis.
Mack, Albright & Mack, Lincoln Sq., N. Y. C., 20-22; National, N. Y. C., 23-25.
Martell's (5), Boulevard, N. Y. C., 20-22; Bijou, Bkln., 23-25.
Mahoney Bros. & Daisy, Greeley Sq., N. Y. C., 23-25.
Macks, Peerless, Howard, Boston.
Mason, Harry, & Co., Empress, St. Paul.
Martin, Crawford & Montrose, St. James, Boston, 23-25.
"Married Ladies Club," Alhambra, N. Y. C.
"Man Off the Ice Wagon," Prospect, Bkln.
McCullough, Carl, Bushwick, Bkln.
McDonald, Jas. F., Forsyth, Atlanta, Ga.
McKay & Ardine, Keith's, Cleveland.
McConnell & Simpson, Keith's, Providence.
McIntyre & Heath, Majestic, Chicago.
McCauley, Inez, & Co., Loew's, Newark, N. J., 23-25.
McClure & Dolly, Hipp., Toronto, Can.
McDonald Trio, Hipp., Baltimore.
McCann Bros., O. H., Lawrence, Mass.
Mendelssohn Four, Lyric, Birmingham, Ala., 23-25.
Merrill & Otto, Keith's, Washington.
Metropolitan Dancers, Majestic, Chicago.
Melodious Chaps (4), Orpheum, Memphis.
Meehan's Dogs, Majestic, Milwaukee.
Melba & Ricardo, Greeley Sq., N. Y. C., 20-22; Palace, Bkln., 23-25.
Melody Four, Lyric, Buffalo.
Miles, Homer, & Co., Keith's, Phila.
Mori Bros. (3), Temple, Detroit.
Morris, Elida, Dominion, Ottawa, Can.
Moore, O'Brien & Cormack, Keith's, Louisville.
Morton & Glass, Orpheum, Montreal, Can.
Morin Sisters, Temple, Rochester, N. Y.
Montgomery, Marshall, Keith's, Phila.
Morton & Moore, Keith's, Phila.
Morris, Wm., & Co., Orpheum, New Orleans.
Morris & Wilson, Greeley Sq., N. Y. C., 20-22; Orpheum, N. Y. C., 23-25.
Moscrop Sisters, De Kalb, Bkln., 23-25.
Morris, William, St. James, Boston.
Morris & Allen, Bushwick, Bkln.
Moore & Boone, Grand, Phila.
Mountfords, Les, Nixon, Phila.
Mohr, R. H., Allegheny, Phila.
Mullen & Coogan, Alhambra, N. Y. C.
Murphy, Frankie, Orpheum, New Orleans.
Mullaly, Pingree & Co., National, N. Y. C., 23-25.
Murphy & Foley, Loew's, Newark, N. J., 23-25.
Musical Misses (6), Keith's, Portland, Me.
Myrl & Delmar, Maryland, Baltimore; Keith's, Phila., 27-Jan. 1.
Myrtle & Paula, Palace, Hartford, Conn., 23-25.
Nap, Little, Keith's, Louisville.
Nazarro, Nat, Troupe, Bijou, Richmond, Va., 23-25.
Naldy & Naldy, Bijou, Fall River, Mass., 23-25.
Namba Japs, Olympic, Buffalo.
Nazimova, Palace, N. Y. C.
Needham & Wood, "Tango Shoes" Co., indef.
Neiser, Henri, Al. G. Field's Minstrels, indef.
Neilson-Terry, Phyllis, Keith's, Washington.
Nevins & Gordon, Greeley Sq., N. Y. C., 20-22; National, N. Y. C., 23-25.
Nelusco & Hurley, Allegheny, Phila.
Nicholas-Nelson Troupe, Winnipeg, Can.; Minneapolis, Minn., 27-Jan. 1.
Nicholson, Archie, & Co., Lyric, Birmingham, Ala., 23-25.
Nordstrom, Frances, Forsyth, Atlanta, Ga.
North, Olive, Lyric, Birmingham, Ala., 23-25.
Nosses, Musical (6), Princess, Nashville, Tenn., 27-29; Lyric, Birmingham, Ala., 30-Jan. 1.
Norton & Ayres, Poli's, Scranton, Pa., 23-25.
Oberita & Girls, American, N. Y. C., 23-25.
O'Connell, Geo., Majestic, Chicago.
Oliver & Olp, Maryland, Baltimore.
O'Malley, John, Shea's, Buffalo.
O'Neil & Gallagher, Nixon, Phila.
Orth & Dooley, Keith's, Cleveland.
Overholt & Young Sisters, Plaza, N. Y. C., 20-22; Lyric, Hoboken, N. J., 23-25.
Palmer, Gaston, Shea's, Buffalo.
Palfrey, Hall & Brown, Maryland, Baltimore.
Paul, Le Van & Dobbs, Orpheum, Montreal, Can.
Parry, Charlotte, & Co., Keith's, Toledo, O.
Payne & Niemeyer, Orpheum, St. Paul.
Patterson, Burdella, Colonial, St. Louis.
Payton, Corse, & Co., Empire, Lawrence, Mass., 23-25.
Pauline & Her Leopards, Lyric, Hoboken, N. J., 23-25.
"Paid With Interest," Lincoln Sq., N. Y. C., 23-25.
Pekin Mysteries, Majestic, Milwaukee.
Pinard, Al., "Night on Broadway" Co., indef.
Pierlot, Francis, & Co., Lyric, Birmingham, Ala., 23-25.
Pierlot & Schofield, Keith's, Dayton, O.
Pietro, Academy, Petersburg, Va., 23-25.
Pipifax & Panlo, Palace, Chicago.
Pilcer & Douglas, McVicker's, Chicago.
Pingree, Helen, Delancey St., N. Y. C., 23-25.
"Pier 23," Delancey St., N. Y. C., 20-22; De Kalb, Bkln., 23-25.
Powder & Capman, Dominion, Ottawa, Can.
Port & De Lacey, Lyric, Buffalo.
Prim, Polly, Boulevard, N. Y. C., 20-22; Lincoln Sq., N. Y. C., 23-25.
Quiroga, Manuel, Keith's Columbus, O.
Quigley & Fitzgerald, Keith's, Washington.
Randegger, G. Aldo, Maryland, Baltimore.
Raffin's Monkeys, Alhambra, Phila., 23-25.
Rays, Dancing, Olympic, Buffalo.
Regal, Dorothy, & Co., Keith's, Cincinnati.
Reed Bros., Keith's, Louisville.
Redding Sisters, Orpheum, N. Y. C., 20-22; Greeley Sq., N. Y. C., 23-25.
Reed & Basse, Orpheum, N. Y. C., 23-25.
Regay, Pearl & John, Plaza, N. Y. C., 23-25.
Renault, Francis, Loew's, Rochester, N. Y., 23-25.
Reed Sisters, Hipp., Baltimore.
Reynolds, Geo., Bowdoin Sq., Boston.
"Red Heads, The," Keith's, Toledo, O.
Rice, Andy, & Co., Keith's, Dayton, O.
Rigoletto Bros., Davis', Pittsburgh.
Rives & Harrison, Orpheum, Kansas City, Mo.
Richards, Great, Poli's, Scranton, Pa., 23-25.
Rooney & Bent, Orpheum, Kansas City, Mo.
Rosen, Jimmie, & Co., American, N. Y. C., 20-22; De Kalb, Bkln., 23-25.
Rover & Gibson, Orpheum, N. Y. C., 20-22; Fulton, Bkln., 23-25.
Rogers & Wood, Boulevard, N. Y. C., 20-22; Plaza, N. Y. C., 23-25.
Rogers, Polack & Rogers, American, N. Y. C., 23-25.
Royce, Roy L., St. James, Boston, 23-25.
Roberta, Lyric, Hoboken, N. J., 23-25.
Roberts, Florence, Orpheum, Bkln.
Rome & Francis, Lyric, Buffalo.
Rudolph, Henry G., Orpheum, Montreal, Can.
Rubes (4), Alhambra, Phila., 23-25.
Ryan & Tierney, Empress, Grand Rapids, Mich.
Ryan & Riggs, Palace, Hartford, Conn., 23-25.
Sawyer, Joan, & Co., Forsyth, Atlanta, Ga.
Samsone & Delilah, Shea's, Buffalo.
Salina, Vera, & Co., Keith's, Columbus, O.
Saxon, Pauline, Colonial, Norfolk, Va., 23-25.
Samuels, Ray, Colonial, Erie, Pa.
Santley & Norton, Temple, Rochester, N. Y.
Saona, Lyric, Buffalo.
Sampson & Douglas, Allegheny, Phila.
Sabbott & Wright, Keith's, Providence.
Scotch Lads & Lassies, Davis, Pittsburgh.
Scheff, Fritzi, Majestic, Milwaukee.
Seymour & Dupree, Harris, Bakersfield, Cal.
Sebini & Grovini, American, N. Y. C., 20-22.
Selman, Harold, & Co., Nixon, Phila.
Sharrocks, The, Dominion, Ottawa, Can.
Sharp & Turek, Empress, Grand Rapids, Mich.
Shoemaker, Dorothy, & Co., Bushwick, Bkln.
Simpson & Dean, Broadway, Phila.
Simpson, Cora & Robert, New Empress, Cincinnati.
Simms, Willard, & Co., Palace, N. Y. C.
Sinclair & Griffiths, Empire, Lawrence, Mass., 23-25.
Smith & Austin, Orpheum, Minneapolis.
Smarts, The, Lincoln Sq., N. Y. C., 20-22; Orpheum, N. Y. C., 23-25.
Solokoff, I., Maryland, Baltimore.
Song Birds, Little (6), Bijou, Savannah, Ga., 23-25.
Solar, Willie, Majestic, Milwaukee.
"Springtime," Lyric, Buffalo.
Starrett, Howard S. Jr., Ziegfeld's Follies, indef.
Stone & Hayes, Keith's, Boston.
Stan Stanley Trio, Keith's, Dayton, O.
Stedman, Al & Fannie Colonial, Norfolk, Va., 23-25.
Steppers (6), Fulton, Bkln., 32-25.
Standish Co, Hipp., Baltimore.
Stephens, Hal, & Co., Hipp., Baltimore.
Stutzman, Chas., & Co. Bijou, Bay City, Mich.; Bijou, Lansing, 27-Jan. 1.
Stone, Louis, Grand, Phila.
Sullivan & Pasquelina, Orpheum, Chattanooga, Tenn., 23-25.
Swan & Swan, Colonial, Erie Pa.
Sylvester & Vance, Palace, Hartford, Conn., 23-25.
Tanguay, Eva, Palace, Chicago.
Terris, Charles, & Co., Empress, San Francisco; Empress, Sacramento, 27-Jan. 1.
Thalero's Circus, Keith's, Phila.
Thomas Players, National, N. Y. C., 20-22.
Thomas & Henderson, Bijou, Bkln., 23-25.
Toye, Dorothy, Orpheum, Bkln.
Togan & Genevieve, Prospect, Bkln.
Toy Town Revue, Crystal, Milwaukee.
Tophalus, Greeley Sq., N. Y. C., 20-22.
Toys Troupe, Poli's Palace, Springfield, Mass., 23-25.
Trovato, Forsyth, Atlanta, Ga.
Travillo Bros. & Seals, Orpheum, Detroit.
Tyson, Jean, & Co., Prospect, Bkln.
Tyler & Crollus, American, N. Y. C., 23-25.
Van Hoven, Alhambra, London, Eng., until Jan. 24.
Vasco, Davis, Pittsburgh.
Vallecita's Leopards, Orpheum, Montreal, Can.
Van, Billy B., & Beaumont Sisters, Shea's, Toronto, Can.
Valentine & Bell, Majestic, Chicago.
Van, Chas. & Fannie, Majestic, Chicago.
Van & Bell, Orpheum, St. Paul.
Valveno & La More, Howard, Boston.
"Vaterland, Der," Colonial, Phila.
Versatile Four, Crystal, Milwaukee.
Warren & Templeton, Keith's, Toledo, O.
Wakefield, Willa Holt, Columbia, St. Louis.
Waiman, Harry, Plaza, N. Y. C., 20-22.
Walsh & Bentley, Delancey St., N. Y. C., 23-25.
Ward & Howell, Loew's, New Rochelle, N. Y., 23-25.
Watson, Jos. K., Hipp., Toronto, Can.
Ward, Bell & Ward, Poli's, Scranton, Pa., 23-25.
"Ward 22," Emery, Providence, 23-25.
Weimers & Burke, Forsyth, Atlanta, Ga.
Welling-Levering Trio, Forsyth, Atlanta, Ga.
Webb & Burns, Keith's, Cincinnati.
Werner-Amoros Troupe, Temple, Detroit.
Weber & Day, Delancey St., N. Y. C., 20-22; De Kalb, Bkln., 23-25.
Weston & Leon, Delancey St., N. Y. C., 20-22; Greeley Sq., N. Y. C., 23-25.
Weisman & Co., Bowdoin Sq., Boston, 23-25.
Weston & Young, Poli's Palace, Springfield, Mass., 23-25.
Whipple, Waldo, "Tourists" Co., indef.
White & Clayton, Colonial, N. Y. C.
White Hussars (9), Keith's, Indianapolis.
White, Porter J., & Co., Temple, Rochester, N. Y.
Wheeler, Bert & Bertie, Hipp., Youngstown, O.
White, Elsie, National, N. Y. C., 20-22; Delancey St., N. Y. C., 23-25.
White, Jean, Alhambra, Phila., 23-25.
Williams & Wolfus, Orpheum, Bkln.
Wilson, Doris, & Co., Colonial Erie Pa.
Willard, Temple, Rochester, N. Y.
Wilson & Le Nore, Orpheum, St. Paul.
Williams & Merrigan, Delancey St., N. Y. C., 20-22; Orpheum, N. Y. C., 23-25.
Wilson Bros., Orpheum, N. Y. C., 20-22; Lincoln, Sq., N. Y. C., 23-25.
Wilde, Mr. & Mrs. Gordon, Royal, N. Y. C.
Winsome Harmonists, Poli's Palace, Springfield, Mass., 23-25.
Woodward, Romain L., Cook Comedy Co., indef.
Wood & Wyde, Maryland, Baltimore.
Work & Ower, Delancey St., N. Y. C., 20-22; Greeley Sq., N. Y. C., 23-25.
Wohlman, Al., Orpheum, Detroit.
Wynn, Bessie, Keith's, Providence.
Xylophiends (4), American, N. Y. C., 20-22; Delancey St., N. Y. C., 23-25.
Yankee & Dixie, Columbia, St. Louis.
Young, Ollie, & April, Orpheum, Easton, Pa.; Shubert, Utica, 27-Jan. 1.
Yoscarrys (3), Globe, Boston, 23-25.
Zertho's Dogs, McVicker's, Chicago.

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ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgr.)—Empire, New York, 21, indef.
Anglin, Margaret—Plymouth, Boston, 20-25.
Arliss, Geo.—Blackstone, Chicago, indef.
"Abe and Mawruss" (A. H. Woods, mgr.)—Lyric, New York, indef.
"Around the Map" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, indef.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.
"At the Old Cross Roads" (Arthur C. Aisten, mgr.)—Buffalo, N. Y., 27-Jan. 1.
Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, indef.
Barker's, Granville, Co.—Powers., Chicago, 20-25.
Boston Opera & Pavlowa—Atlantic City, N. J., 25.
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Bird of Paradise" (Oliver Morosco, mgr.)—Los Angeles 19-Jan. 1.
"Blue Bird, The" (The Shuberts, mgrs.)—Manhattan O. H., New York, 20-25 (mats.)
"Bringing Up Father," No. 1 Co., Gus Hill's (Chas. Yale, mgr.)—Grinnell, Ia., 22, Des Moines 23-25, Kansas City, Mo., 26-Jan. 1.
"Bringing Up Father," No. 2 Co., Gus Hill's (Chas. Foreman, mgr.)—Hot Springs, Ark., 22, Greenville, Miss., 23, Yazoo City 24, New Orleans 26-Jan. 1.
"Bringing Up Father," No. 3 Co., Gus Hill's (Griff Williams, mgr.)—Youngstown, O., 20-22, Lima 25, Ottawa 27, Van Wert 28, St. Marys 29, Wapakoneta 30, Findlay 31, Sandusky Jan. 1.
Chatterton, Ruth, & Henry Miller—Grand, Cincinnati, 19-25.
Campbell, Mrs. Patrick—Montauk, Bkln., 20-25.
Clamage, Arthur, Mus. Revue (Fred Smythe, mgr.)—Lisbon, N. Dak., 20-22, Aberdeen, S. Dak., 23-26, Huron 27-29.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man, The" (Oliver Morosco, mgr.)—Belasco, Washington, 23-Jan. 1.
"Calling of Dan Matthews" (Gaskell & MacVitty, mgrs.)—Mason City, Ia., 25, Algona 27, Emmetsburg 28, Marathon 29, Monson 30, Sheldon 31.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—New Haven, Conn., 25, Hollis, Boston, 27-Jan. 8.
"Devil's Garden, The" (Arthur Hopkins, mgr.)—Harris, New York, 28, indef.
"Damaged Goods"—Cleveland 20-25.
"Damaged Goods"—Lexington, New York, 20-25.
"Daddy Long Legs"—Oakland, Cal., 20-25.
Eltinge, Julian (A. H. Woods, mgr.)—Hartford, Conn., 25, Tremont, Boston, 27-Jan. 1.
"Eternal Magdalene, The" (Selwyn & Co., mgrs.)—Forty-eighth Street, New York, indef.
"Experience" (Wm. Elliott, mgr.)—Portland, Me., 25-Jan. 1.
"Everywoman" (Henry W. Savage, mgr.)—Florence, S. C., 22, Sumter 23, Columbia 25, Savannah, Ga., 27, Augusta 26, Athens 29, Rome 30.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Illinois, Chicago, indef.
"Full House, A," Co. A (H. H. Frazee, mgr.)—Adelphi, Phila., indef.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Madison, S. Dak., 22, Bryant 23, Elkton 24, Marshall, Minn., 25, Tracy 27, Lake Benton 28, Clark 29, Doland 30, Ashton 31, Aberdeen Jan. 1.
"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—Salina, Kan., 25, Wamego 27, Holton 28, Clay Center 29, Junction City Jan. 1.
"Frame Up, The," Byers & Mann (Cato F. Mann, mgr.)—McCook, Neb., 25.
Gillette, Wm. (Chas. Frohman, Inc., mgr.)—Hollis, Boston, 20-25, Broad, Phila., 27-Jan. 8.
"Girl and the Tramp, The," Fred Byers' (Harry Maynard, mgr.)—Beaumont, Tex., 25, Waco Jan. 1.
"Girl Without a Chance"—Victoria, Chicago, 19-25.
Hodge, Wm.—Newark, N. J., 25-Jan. 1.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Astor, New York, indef.
"Hip-Hip-Hooray" (Chas. B. Dillingham, mgr.)—Hipp., New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, indef.
"His Majesty Bunker Bean"—Cort, Chicago, indef.
"Her Price"—Broad, Phila., 20-25.
"High Jinks," Eastern Co. (Chas. D. Wilson, mgr.)—Birmingham, Ala., 22, Gadsden 23, New Decatur 24, Nashville, Tenn., 25, Chattanooga 27, Knoxville 28, Lexington, Ky., 29, Louisville 30-Jan. 1.
"Have You Seen Stella?" (Gus Hill, mgr.)—Canton, O., 22, Ashland 23, Ft. Wayne, Ind., 25, Chicago 26-Jan. 1.
"Happy Heinie" (Edw. Manley, mgr.)—Kenosha, Wis., 25, Capron, Ill., 27, Beloit, Wis., 28, Ft. Atkinson 29, Waukesha 30, Cambria 31.
"Human Soul, The" (J. A. Schwenk, mgr.)—Richmond, Ind., 25, Muncie 27, New Castle 28, Greensburg 29, Franklin 30, Columbus 31, Seymour Jan. 1.

THEY DIDN'T BELIEVE ME

"Henpecked Henry," Eastern Co. (Halton Powell, Inc., mgr.)—Napoleonville, La., 22, Patterson 24, Franklin 25, Morgan City 26, Alexandria 27, Crowley 28, La Fayette 29, Baton Rouge 30, Ruston Jan. 1.
"Henpecked Henry," Northern Co. (Halton Powell, Inc., mgr.)—Montevideo, Minn., 22, Morris 23, Benson 24, Willmar 25, St. Cloud 26-30, Wadena 31, Jan. 1.
"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgr.)—Hutchinson, Kan., Jan. 1.
"Henpecked Henry," Western Co. (Halton Powell, Inc., mgr.)—Holton, Kan., Jan. 1.
Illington, Margaret (Selwyn Co., mgrs.) — Sacramento, Cal., 25, San Francisco 26-Jan. 8.
"It Pays to Advertise," Eastern Co. (Cohan & Harris, mgrs.)—Cohan's, Chicago, indef.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Colo. Springs, Colo., 25.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Terre Haute, Ind., 25, Grand, Cincinnati, 27-Jan. 1.
"Just a Woman"—Wilbur, Boston, indef.
"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, 23, indef.
Lauder, Harry (Wm. Morris, mgr.)—Shubert, Boston, 20-Jan. 1.
"Lilac Domino, The"—Garrick, Chicago, 20-Jan. 1.
"Lavender & Old Lace" (Oliver Martell, mgr.)—People's, Phila., 20-25.
"Little Girl in a Big City, A"—Jersey City, N. J., 20-25.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Colonial, Boston, 20-Jan. 30.
Mann, Louis (The Shuberts, mgrs.) — Lyric, Phila., 20-25.
Mack, Andrew—Walnut, Phila., 25-Jan. 1.
McCabe, James L. (Halton Powell, Inc., mgrs.)—Waterloo, Ia., 25, Lawler 26, Arlington 27, W. Union 28, Elain 29, Independence 30, Clarksville 31, Webster City Jan. 1.
"Maid in America" (The Shuberts, mgrs.) — Alvin, Pittsburgh, 25-Jan. 1.
"Mutt & Jeff in College," No. 1 Co., Gus Hill's (Joe Pettingill, mgr.)—Toledo, O., 19-22, Ashland 25, Cleveland 27-Jan. 1.
"Mutt & Jeff in College," No. 2 Co., Gus Hill's (Chas. Williams, mgr.)—Denver 19-25, Boulder 27, Longmont 28, Loveland 29, Ft. Collins 30, Greeley 31, Cheyenne, Wyo., Jan. 1.
"Mutt & Jeff in College," No. 3 Co. (Gus Hill's (Harry Hill, mgr.)—Bay City, Mich., 23, Saginaw 26, Cadillac 27, Petoskey 28, Traverse City 29, Manistee 30, Lansing Jan. 1.
"Mutt & Jeff in College," No. 4 Co., Gus Hill's (Robt. B. Monroe, mgr)—Hastings, Neb, 25, Kearney 27, York 28, Columbus 29, Fremont 30, Norfolk 31, Yankton Jan. 1.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Hebron, Neb., 25, Republican City 27, Orleans 29, Imperial 30, Palisade 31, McCook Jan. 1.
"My Home Town Girl" (Perry J. Kelly, mgr.)—Detroit 20-25.
"Me, Him & I" (Hurtig & Seamon, mgrs.)—Asheville, N. C., 25.
National Grand Opera Co.—Olympic, St. Louis, 19-25.
"Nobody Home," No. 1 Co. (F. Ray Comstock, mgr.)—Princess, Chicago, indef.
"Newlyweds & Their Baby" (Clay T. Vance, mgr.)—Lyceum, Pittsburgh, 19-25, Detroit 26-Jan. 1.
O'Hara, Fiske—Buffalo, N. Y., 24, 25.
"Only Girl, The" (Joe Weber, mgr.)—Majestic, Boston, indef.
"On Trial" (Cohan & Harris, mgrs.)—Garrick, Phila., 27-Jan. 1.
"Outcast" (Klaw & Erlanger, mgrs.)—Buffalo, N. Y., 27-Jan. 1.
Patton, W. B. (Frank B. Smith, mgr.)—Osceola, Ia., 25.
"Princess Pat, The" (John Cort, mgr.)—Cort, New York, indef.
"Princess Pat, The," No. 2 Co. (John Cort, mgr.)—Springfield, Mass., 31, Jan. 1.
"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Cleveland 20-25.
"Passing Show of 1915" (The Shuberts, mgrs.)—Indianapolis 23-25.
"Pollyanna" (Klaw & Erlanger, mgrs.)—Nixon, Pittsburgh, 20-25.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Shubert, St. Louis, 19-25, St. Joseph 28, 29, Omaha, Neb., 30-Jan. 1.
"Pair of Fixes, A," Co. A, (H. H. Frazee, mgr.)—Eau Claire, Wis., 25, St. Paul, Minn., 26-Jan. 1.
"Pair of Sixes, A," Co. B (H. H. Frazee, mgr.)—El Paso, Tex., 25, 26, Albuquerque, N. Mex., 27, Santa Fe 28, Las Vegas 29, Trinidad, Colo., 30, Pueblo 31.
"Pair of Sixes, A," Co. C (H. H. Frazee, mgr.)—Louisville, Ky., 20-22, Springfield, O., 25, Piqua 27, Dayton 28, St. Marys 29, Wapakoneta 30, Canton 31.
"Pair of Sixes, A," Co. D (H. H. Frazee, mgr.)—Decorah, Ia., 22, Cedar Rapids 25, Davenport 26, Iowa City 27, Oskaloosa 28, Marshalltown 29, Waterloo 30, Sioux City 31.
"Pair of Sixes, A," Special Co. (H. H. Frazee, mgr.)—New Orleans 19-25, Baton Rouge 26, Greenville, Miss., 28, Helena, Ark., 29, Memphis, Tenn., 30-Jan. 1.
"Peasant Girl, The"—Grand Rapids, Mich., 23.
"Quinneys" (Frederick Harrison, mgr.)—Providence 20-25, Springfield, Mass., 27, 28.
"Ruggles of Red Gap"—Fulton, New York, 25, indef.
"Rolling Stones" (Selwyn & Co., mgrs.)—Harris, New York, until 25, Montauk, Bkln., 27-Jan. 1.
"Royal Slave, A" (Geo. H. Bubb, mgr.)—Forest City, Ia., 22, Wesley 23, Meservey 24, Dows 25, Ellsworth 27, Stanhope 28, Lanesboro 29, Harlan 30, Essex 31.
"Robin Hood" (De Koven Opera Co., mgrs.)—Sioux City, Ia., 25, 26, Lincoln, Neb., 27, Omaha 28, 29, Ft. Dodge, Ia., 30, Marshalltown 31, Cedar Rapids Jan. 1.
Sothern, E. H.—Booth, New York, indef.
Skinner, Otis (Chas. Frohman, Inc., mgr.)—Albany, N. Y., 25, Cohan's, New York, 27, indef.
Starr, Frances (David Belasco, mgr.)—Albany, N. Y., 31, Jan. 1.
San Carlo Grand Opera Co. (M. Gallo, mgr.)—Battle Creek, Mich., 26, 27, So. Bend, Ind., 28.
Smart Set, The (J. Martin Free, mgr.)—Detroit 19-25.
"Sadie Love" (Oliver Morosco, mgr.)—Galety, New York, indef.
"Stop! Look! Listen!" with Gaby Deslys (Chas. Dillingham, mgr.)—Globe, New York, 25, indef.
"Show Shop, The" (Selwyn & Co., mgrs.)—Park Sq., Boston, 20-Jan. 1.
"Sybil" (Chas. Frohman, Inc., mgr.)—National, Washington, 27-Jan. 1.
"Some Baby" (Henry B. Harris' Estate, mgr.)—Standard, New York, 20-25.
"Sari" (Henry W. Savage, mgr.)—Wilmington, Del., 25, Lynchburg, Va., 27, Richmond 28, 29, Newport News 30, Norfolk 31, Jan. 1.
"Song of Songs, The" (A. H. Woods, mgr.)—Powers', Chicago, 26-Jan. 26.
"So Long, Letty" (Oliver Morosco, mgr.)—San Francisco 20-25.
"Sunny South" (J. C. Rockwell, mgr.)—Oxford, N. Y., 23, Green 24, Owego 25, Dryden 27, Groton 28, Weedsport 29, Clyde 30, Newark 31, Sodus Jan. 1.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Champaign, Ill., 25, Gillespie 26, Divernon 27, Taylorville 28, Bluffs 29, Barry 30, Louisiana Mo., 31.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Brigham, U., 25, Preston, Ida., 27, Logan, U., 28, Pocatello 29, Blackfoot 30, Anthony Jan. 1.
"September Morn," Circuit Co. (Rowland & Clifford, Inc., mgrs.)—Steubenville, O., 25, E. Liverpool 27, Alliance 28, New Phila., 29, Bellaire 30, Altoona, Pa., 31, Greensburg Jan. 1.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Canyon, Tex., 22, Dalbert 23, Tucumcari, N. Mex., 24, 25, Clovis 27, 28, Roswell 29, Carlsbad 30, Marfa, Tex., 31, Jan. 1.
"Sweetest Girl in Dixie"—National, Chicago, 19-25.
Thurston (Jack Jones, mgr.)—Imperial, Chicago, 19-25, Princess, St. Louis, 26-Jan. 1.
"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—So. Bend, Ind., 25, Olympic, Chicago, 26, indef.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Kansas City, Mo., 19-25, St. Joseph 26, 27, Lincoln Neb., 28, 29, Fremont 30, Des Moines, Ia., 31, Jan. 1.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Boise City, Ida., 24, 25, Ogden, U., 26, Salt Lake City 27-29, Winnemucca, Nev., 30, Reno 31, Jan. 1.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Shreveport, La., 25, New Orleans 26-Jan. 1.
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Norwalk, Conn., 25, Danbury 27, Torrington 28, Winsted 29.
"To-Night's the Night" (The Shuberts, mgrs.)—Lyric, Cincinnati, 25-Jan. 1.
"Two Is Company"—Majestic, Bkln., 25-Jan. 1.
"Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Parker, S. Dak., 22, Plankinton 23, Mitchell 25, Brookings 27, Watertown 28, Aberdeen 29, Redfield 30, Huron 31.
"Under Fire" (Selwyn & Co., mgrs.)—Hudson, New York, until Jan. 1.
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, indef.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Des Moines, Ia., 20-22, Clarinda 25, Lincoln, Neb., 30.
"Uncle Tom's Cabin," Leon Washburn's (J. W. Brownlee, mgr.)—Paterson, N. J., 20-22, New Brunswick 23-25.
"Under Cover" (Rowland & Clifford, Inc., mgrs.)—Crown, Chicago, 19-25, Victoria, Chicago, 26-Jan. 1.
Warfield, David (David Belasco, mgr.)—Cleveland 20-25.
Washington Sq. Players—Sandbox, New York, indef.
Whiteside, Walker (John Cort, mgr.)—San Francisco 20-25.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Jersey City, N. J., 27-Jan. 1.
"World of Pleasure, A" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Ware Case, The" (Garrick Prod. Co., mgrs.)—Maxine Elliott's, New York, indef.
"Watch Your Step" (Chas. B. Dillingham, mgr.)—Forrest, Phila., 20-25.
"Within the Loop" (The Shuberts, mgr.)—Chicago, Chicago, 24, indef.
"When Dreams Come True," Western Co. (Curtis & Tennis, mgrs.)—Springfield, Mo., 25, Joplin 26, Chanute, Kan., 27, Independence 28, Parsons 29, Clinton, Mo., 30, Marshall 31, Moberly Jan. 1.
"Young America" (Cohan & Harris, mgrs.)—Springfield, Mass., 25, Bronx O. H., New York, 27-Jan. 1.

STOCK AND REPERTOIRE.
Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Albee Stock—Providence, indef.
Auditorium Stock—Kansas City, Mo., indef.
Avenue Players—Detroit, indef.
Allis & Meyers Mus. Com. Co.—Atlanta, Ga., indef.
Arvine, George, Stock—American, Phila., 20, indef.
Angell Stock (Joe Angell, mgr.)—Deposit, Pa., 20-22, Montrose 23-25.
Broadway Players—Ogden, U., indef.
Burbank Stock—Los Angeles, Cal., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—Pittsburgh, indef.
Barrett Players (J. E. Barrett, mgr.)—Springfield, O., indef.
Barrow-Howard Players—Lincoln, Neb., closes 25.
Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., indef.
Broadway Theatre Stock—Logansport, Ind., indef.
Bryant, Billy, Stock—Morehead, Ky., 20-25, New Castle, Ind., 27-Jan. 1.
Boyer, Nancy, Stock—Jamestown, N. Y., 20-Jan. 1.
Baker Stock—Rochester, N. Y., 20, indef.
Colonial Players (Colonial Amuse. Co., mgr.)—Providence, indef.
Craig Stock—Castle Sq., Boston, indef.
Columbia Stock (Wm. Kraice, mgr.)—Bridgeville, Md., 20-25, Seaford 27-Jan. 1.
Denham Stock—Denver, indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
Dailey, Ted, Stock—Portsmouth, O., indef.
Dwight, Albert, Players (Bert Klaus, mgr.) — Variety, Pittsburgh, indef.
Dougherty Stock (Jim Dougherty, mgr.)—Oberlin, Kan., 20-25, Atwood 27-Jan. 1.
Edwards, Mae, Stock (Chas. T. Smith, mgr.)—New Glasgow, N. S., Can., indef.
Emerson Players—Lowell, Mass., indef.

Eckhardt, Oliver, Players (Oliver Eckhardt, mgr.)—Regina, Sask., Can., indef.
Forsberg Players—Lancaster, Pa., indef.
Fisher, Ernest, Stock—St. Paul, indef.
Franklin Stock—Fredonia, N. Y., 20-25.
Gibney, Sarah, Stock—Sarnia, Ont., Can., indef.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bkln., indef.
Grand Stock—Toronto, Can., indef.
German Stock—German, Cincinnati, indef.
Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.
Galvin Players (A. H. McAdams, mgr.)—Akron, O., indef.
Gordinier Bros.' Stock—Warrensburg, Ill., 20-25, Greenup 27-Jan. 1.
Hyperion Players—New Haven, Conn., indef.
Horne Stock—Saginaw, Mich., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Himmelein Associate Players—Sioux City, Ia., indef.
His Majesty's Players—Montreal, Can., indef.
Harne Associated Players—Wilmington, N. C., indef.
Harrison-Du Frayne Stock—Berlin, N. H., 20-25, Barre, Vt., 27-Jan. 1.
Harkins, W. S., Players—St. John, Can., 25-Jan. 8.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Lewis-Oliver Players (Jack Lewis, mgr.)—Clarksburg, W. Va., indef.
Lester Lonergan Players—Lynn, Mass., indef.
Lytell-Vaughan Stock—San Francisco, indef.
Longacre Stock—Bridgehampton, L. I., N. Y., indef.
Lewiston Players—Lewiston, Me., indef.
Lowe-Adair Stock—Marion, O., indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.
La Salle Mus. Com. Co.—Keokuk, Ia., 30-Jan. 1.
Maher, Phil, Stock (Phil Maher, mgr.) — Lancaster, O., indef.
MacCurdy, James Kyrle, Players—Gotham, Bkln., indef.
Manhattan Players (Paul Hillis, mgr.) — Dixie, Phila., indef.
Malley & Dennison Stock—Lawrence, Mass., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Youngstown, O., indef.
Melville's Comedians—Little Rock, Ark., indef.
Marks, Ernie, Stock — Woodstock, Ont., Can., 20-25, Chatham 27-Jan. 5.
Machan's Associate Players (A. R. A. Barrett, mgr.)—Owen Sound, Can., 13-22.
Marks, May Bell, Stock (R. W. Marks, mgr.)—Peterboro, Ont., Can., 23-31.
North Bros.' Stock—Omaha, Neb., indef.
Oliver Players (Otis Oliver, mgr.)—Moline, Ill., indef.
Oliver Players (Otis Oliver, mgr.)—So. Bend, Ind., indef.
Oliver Players (Otis Oliver, mgr.)—Kalamazoo, Mich., indef.
O'Roark, Jane, Players—San Diego, Cal., indef.
Poli Players—Poli's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., indef.
Park Theatre Stock Co.—St. Louis, indef.
Princess Stock—Des Moines, Ia., indef.
Princess Players—Chattanooga, Tenn., until 31, Tampa, Fla., Jan. 1, indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co, (Chas. F. Posty, mgr.)—Toledo, O., indef.
Phillips Players—Mt. Carmel, Pa., 20-25.
Park Stock—St. Petersburg, Fla., 20-Jan. 15.
Parker Mus. Com, Co.—Enid, Okla., 20-25, Drumright 26-Jan. 1.
Richardson Stock (Ensley Barbour, mgr.)—Muskogee, Okla., indef.
Rogers Stock—Clinton, Ind., indef.
Shubert Stock—Milwaukee, indef.
Sherman Players—La Salle, Ill., indef.
Sherman Players—Aurora, Ill. (first half), Elgin (last half), indef.
St. Clair, Norene, Stock, No. 1—Asheville, N. C., indef.
Strand Theatre Stock—Cedar Rapids, Ia., indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Strand-Arcade Stock—Toledo, O., 25, indef.
Taylor Players (Wallace Amuse. Co., mgrs.)—Oswego, N. Y., indef.
Turner, Clara, Stock—New London, Conn., indef.
Temple Stock—Hamilton, Can., closes 25.
Union Hill Players—Union Hill, N. J., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Wallace, Chester, Players—Oak Park, Ill., indef.
Wakefield Players—Birmingham, Ala., indef.
Whitney Stock—Saginaw, Mich., indef.
Wigwam Stock—San Francisco, indef.
Wight Theatre Co, (Hilliard Wight, mgr.)—Milford 22-Jan. 4.
Wesselman-Wood Stock (Billy Young, mgr.)—Newport, Neb., 20-22, Emmett 23-25, Page 27-29.

COMPANIES IN TABLOID PLAYS.

Carter, Suzanne, Mus, Com. Co.—Trinidad, Colo., indef.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Empire Girls (Fred Siddon, mgr.)—Keyser, W. Va., 20-25, Mt. Carmel, Pa., 27-Jan. 1.
Empress Maids (Bob Lester, mgr.)—Fairmont, W. Va., 20-25.
Hyatt & Lenore Mus. Com. Co.—So. Bend, Ind., 20-25.
Lee, Jas. P., Mus. Com. Co.—Bisbee, Ariz., indef.
Loring's Musical Revue (M. J. Meaney, mgr.)—Leominster, Mass., 20-25, Middleboro 27-Jan. 1.
Osman's Mus. Com. Co, (Thomas McCracken, mgr.)—Denison, O., 20-25.
Sub-Marine Girls (Mercereau Bros., mgrs.)—Lebanon, Pa., 20-25, Keyser, W. Va., 27-Jan. 1.
"September Morn" (Rowland & Clifford, Inc., mgrs.)—Ann Arbor, Mich., 20-22, Jackson 23-25, Hammond, Ind., 26-29, Elkhart 30-Jan. 1.
"Sunny Side of Broadway" (Boyle Woolfolk, mgr.)—Rockford, Ill., 20-22, Windsor, Chicago, 23-25, Lafayette, Ind., 27-29, Decatur, Ill., 30-Jan. 1.
"This Way, Ladies" (Halton Powell, Inc., mgr.)—Michigan City, Ind., 25, Gary 26-29, Joliet, Ill., 30-Jan. 1.
United Mus. Com. Co.—McKeesport, Pa., 20-25.
Young, Pearl, Players (Bill Buhler, mgr.)—Middlebury, Mass., 20-25.

MINSTRELS.

De Rue Bros.—Pottstown, Pa., 22, Lebanon 23.
Field's, Al. G.—Dayton, O. 24, 25.
O'Brien, Neil (C. F. Hodge, mgr.)—Daytona, Fla., 22, Orlando 23, Lakeland 24, Tampa 25, 26.
Richards & Pringle (Holland & Filkins, mgrs.)——Santa Rosa, N. Mex., 22, Tucumcari 23, Amarillo, Tex., 24, Sayre, Okla., 26, Elk City 26, Clinton 27, Weatherford 28, Geary 29, El Reno 30, Kingfisher 31.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
Baker, Julia, & Ladies Orchestra—Cohocknink, Phila., indef.
Sousa's Band—Hipp., New York, indef.
Tinkers' Orchestra & Concert Co. (M. Frank Tinker, mgr.)—Oldtown, Me., 22, Bingham 23, Norridgewock 24, Madison 25, Dexter 27, Foxcroft 28, Milo 29, E. Millinocket 30, Patten 31, Oakfield Jan. 1.

BURLESQUE SHOWS.

(See Burlesque Page.)

PICTURES.

"Birth of a Nation"—Liberty, New York, until Jan. 8.
"Birth of a Nation"—Colonial, Chicago, indef.
"Birth of a Nation"—Bronx O. H., New York, 20-25.
"Birth of a Nation"—Garrick, Phila., until 25.
"Birth of a Nation"—Newark, N. J., 25-Jan. 8.
"Birth of a Nation"—Atlanta, Ga., indef.
"Birth of a Nation"—Indianapolis 20-25.
"Birth of a Nation"—St. Paul 20-25.
"Birth of a Nation"—Coldwater, Mich., 22, 23, Grand Rapids 24-Jan. 4.
"Battle Cry of Peace"—Metropolitan O. H., Phila., indef.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Upper Gloucester, Me., 20-25.
Ka Dell-Kritchfield Vaud. Show (J. S. Kritchfield, mgr.)—Helena, Ark., 20-25.
McGinley, Bob & Eva—Oakland, Cal., indef.
Smith, Mysterious, Co, (Albert P. Smith, mgr.)—Humboldt, Kan., 25, Moran 27, Mound City 28, Uniontown 29, Buffalo 30, Hope 31.
Walter—Maroni, U., 22, 23, Centrefield 24.

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MUSICAL COMEDY CATALOGUE ... Musical Comedies and Musical Shows with and without Title
WESTERN PLAYS CATALOGUE ... Paper for Western Dramas for Opera House or Tent Shows
CARNIVAL CATALOGUE of Printing for Fairs, Carnivals, Street Fairs and like events
CIRCUS and WILD WEST CATALOGUE ... Complete line of handsome up-to-date Paper.
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OUT OF TOWN NEWS

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"On the Battlefields of France" drew large attendance Dec. 12-15. Boston Grand Opera Co., with Pavlowa, was to have opened Thursday, 16, but, being tied up by the snowstorm, opened Friday, 17, in "Madame Butterfly." Thursday's program to be given Monday, 20. Thursday, 23, "The Cinderella Man," by Edward Childs Carpenter.

NATIONAL (Wm. H. Rapley, mgr.) — Maude Adams, in "The Little Minister" and "What Every Woman Knows," gave her usual charming performances, which were enjoyed by large audiences week of 13.

POLI'S (Joseph W. Cone, mgr.)—"Too Many Cooks," as given by the Popular Players week of 13, was delightful. A. H. Van Buren, Ben Taggart, Ralph Remley, J. Hammond Dailey, Florence Rittenhouse and Blanche Friderici were all good. Good business ruled. "Mam'zelle" week of 20. "The Round-Up" next.

CASINO (Fred W. Falkner, mgr.)—"Uncle Tom's Cabin" had good business week of 13. "Fighting Forces of Europe" week of 20.

COSMOS (A. Julian Brylawski, mgr.)—Bill 20-23: The Seven Castalluccis, Silbers and North, Edward Vandergrift and company, McGowan and Gordon, Elliott, Fassett and Fleming, Ida Boynton, and new pictures. Sunday concerts, with music by "That Orchestra," do capacity.

GAYETY (Hary O. Jarboe, mgr.) — Maids of America had good business week of 13. Dave Marion and His Show week of 20, Merry Rounders next. Sunday concerts do well.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill week of 20: Phyllis Neilson-Terry, the great English comedy star; the Farber Girls, Merrill and Otto, Harry Gilfoil, Quigley and Fitzgerald, Bankoff and "Girlie," Carmine Fabrizio, the clown seal, the Pathe new pictorial. Sunday concerts do capacity.

LOEW'S COLUMBIA continues to give a fine run of photoplays, and draws the crowds.

HOWARD LANG will be seen in the very near future as a member of Poli's Popular Players. He comes highly recommended.

THE OPENING of the New Year at Poli's, will show changes. S. Z. Poli has made one of the best moves he has ever made since he has been in the profession, in securing the services of Fred G. Berger as manager to succeed Joseph W. Cone, who has been promoted and goes to New Haven.

LOUIS J. FOSSE is still in Washington.

"MAM'ZELLE" will not be given Monday evening, Dec. 20, for the National Press Club has secured Poli's for that evening, and will give an entertainment for the benefit of their friends.

THEATRICAL ASSOCIATION ELECTION. — Officers for the year were elected at a meeting Dec. 15, of Washington Lodge, No. 7, of the Theatrical Mechanical Association, as follows: President, L. E. Manoly; vice president, Theodore Miles; recording secretary, John E. Birdsell; financial secretary, Leonard Rubel; treasurer, Louis Bord; physician, Dr. J. H. Stone; marshal, W. Hauser; sergeant-at-arms, E. Chase; chaplain, Anton Pointner, and trustee, I. Montisi.

LOS ANGELES, CAL.

ORPHEUM.—Bill Dec. 20-25: Claude Gillingwater and company, Reine Davies, Diamond and Brennan, Five Annapolis Boys, Claudius and Scarlet, Schlovoni Troupe, Flying Wuerntz, and Sherman, Van and Hyman.

BURBANK.—Florence Rockwell, in "The Misleading Lady," finished a two weeks' stay, 18.

MOROSCO.—"Bird of Paradise" week of 19, with Carlotta Monterey, a California actress, on her first American tour.

PANTAGES'.—Bill 20-25: Prosperity Eight, Stein and Hume, "Sorority Girls," Santos and Hayes, Ollie and Johnny Vanis.

HIPPODROME.—Headliners week of 13 were the Seven Mangeans, acrobats.

TRINITY AUDITORIUM (L. E. Behymer, mgr.)—Los Angeles Symphony Orchestra gave concerts 17, 18. Adolph Tandler, director, and Axel Simonsen, soloist.

REPUBLIC.—Feature pictures and vaudeville.

PASADENA.—Forbes-Robertson appeared night of 13, in farewell performance of "The Passing of the Third Floor Back." The house was sold out.

WOODLEY'S, TALLY'S, CLUNE'S AUDITORIUM, QUINN'S SUPERBA and MILLER'S, pictures.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Dec. 20.

Christmas eve and Christmas night have been selected by astute managers for the opening of two plays, one an entirely new offering, the other a play which has been seen and liked elsewhere but is new to Chicago.

The Chicago spirit inspires the Christmas (next Saturday) night offering, entitled "Within the Loop," the first attraction scheduled for the Chicago Theatre—a rebuilt edition of the old familiar American Music Hall. The only thing absolutely foreign to Chicago is the authorship, as Joseph W. Herbert and Ballard MacDonald are responsible for the book and lyrics, whereas Harry Carroll prepared the score. Inasmuch as two of these boys wrote "Trail of the Lonesome Pine" (the tremendously successful Shapiro, Bernstein song hit), while the other has been identified with many successful productions, their names on the program promises much. All the scenes are local, embracing glimpses of the South Shore Country Club, Hotel Sherman and the La Salle Street depot. The exceptionally strong cast includes: Irene Franklin, Burton Green, Dave Lewis, Anna Wheaton, Frances Kennedy, Muriel Window, Henry Coote, Bobby Watson, James Duffy, Harry Carroll, Luella Gear and a big chorus.

"Experience," a modern morality play, with Ernest Glendinning, Marie Horne, Chas. A. Stevenson, Marguerite McRae and Billy Betts in the cast, comes to the Garrick Christmas Eve.

Dec. 26—"The Song of Songs" will be acted at Powers', by Irene Fenwick, Cyril Keightley and Thomas A. Wise.

Dec. 26—"Twin Beds" will restore the Olympic to the uses of the drama. The cast, still headed by Ray Cox and John Westley, includes Zaina Curzon, Leo Carrillo, Alice John, Earle Boothe and Jane Seymour.

Jan. 1—Burton Holmes will repeat at Orchestra Hall, at 3.30 P. M., his travelogue on the Panama-Pacific Exposition.

GARRICK (John J. Garrity, mgr.)—Closed until Christmas eve. Then "Experience."

NATIONAL (J. P. Barrett, mgr.)—Week of 19, "The Blindness of Virtue."

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of 20: Eva Tanguay, Thomas Egan, James Hussey and Jack Boyle, Erwin and Jane Connelly, Dunbar's Maryland Singers, Pipifax and Panlo, and Julia Curtis.

MAJESTIC (F. C. Eberts, mgr.)—Week of 20: McIntyre and Heath, Belle Baker, Four Marx Bros. and company, Metropolitan Dancers, Bert Fitzgibbon, Charles and Fannie Van, George O'Connell, and Paul Lavarre & Bro.

GREAT NORTHERN HIPPODROME (Frank Talbott, mgr.)—Week 20: Reddington and Grant, Tom and Edith Almond, Evans and Sister, Harry Von Fiften, Lombardi Grand Opera Co., Yates and Wheeler, Jackson and McLaren (night), Le Veen and Croff, Green and Parker, Chartres Sisters and Holliday, Parisian Trio, Ed. Reynard, Venita Gould, and Fink's mules.

MCVICKER'S (J. C. Burch, mgr.)—Week 20: Cherry Sisters, S. Miller Kent, and Emsy A'ton, Brown and Jackson, Merlin, Jones and Johnson, Melody Four, Cummin and Seaham, and Zertho's dogs.

GEO. M. COHAN'S GRAND OPERA HOUSE (Herry Ridings, mgr.)—"It Pays to Advertise," sixteenth week.

POWERS' (Harry Powers, mrg.)—"Androcles and the Lion" and curtain raiser, fourth week.

BLACKSTONE (Edwin Wapler, mgr.)—George Arliss, in "Paganini," fourth week.

CORT (U. J. Hermann, mgr.)—Taylor Holmes, in "His Majesty Bunker Bean," seventh week.

ILLINOIS (A. Pitou Jr., mgr.)—Ziegfeld "Follies," fourth week.

PRINCESS (S. P. Gerson, mgr.)—"Nobody Home," fourth week.

COLUMBIA (Wm. Roche, mgr.)—Week of 19, Al. Reeves' Big Show.

GAYETY (R. S. Schoenecker, mgr.)—Week of 19, Cherry Blossoms.

STAR AND GARTER (Paul Roberts, mgr.)—Week 19, the Bon Tons.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 19, Pat White and the Gaiety Girls.

HAYMARKET (I. H. Herk, mgr.)—Week of 19, stock burlesque.

CROWN (Edward Rowland Jr., mgr.)—Week of 19, "Under Cover."

IMPERIAL (A. J. Kaufman, mgr.)—Week of 19, Thurston, the magician.

VICTORIA (H. C. Brolaski, mgr.)—Week of 19, "The Girl Without a Chance."

COLONIAL (Norman Field, mgr.)—"The Birth of a Nation."

OLYMPIC (George C. Warren, mgr.)—"Fighting in France."

LA SALLE OPERA HOUSE (Harry Earl, mgr.)—"Fighting for France."

EXCLAMATION POINTS.

FROM AUSTRALIA.

Ben I. Fuller, managing director of the Fuller-Brennan Australian and New Zealand Vaudeville Circuit, came to Chicago last week and divided his time between the Western Vaudeville Managers' Association and Roy Murphy's office. Fuller is here on an act seeking mission, and will remain for about six weeks.

TOO SMALL.

The San Francisco branch of the W. V. M. A. will be located in the Phelan Building, instead of the Orpheum Annex, as Henry Miller's plans of organization require more room than originally provided for. Mort H. Singer, general manager of the W. V. M. A., looks forward to great accomplishment in the 'Frisco office.

ANOTHER ONE.

"A Sunken Garden, with Grant and Wing, is the latest Churchill act, and looks as though it will prove as great an attraction as the tab. version of "September Morn." It opens at the Lincoln this week, with an up-to-the-minute colored orchestra and exceptionally novel dancing.

BACK HOME.

I. M. Weingarten just returned from an Eastern trip. He spent considerable time in New York inspecting the latest editions of his burlettas.

BIG ADVANCE SALE.

Chicago theatres are getting their share of New Year's Eve expenditures. From burlesque to grand opera, the demand for seats far exceeds accommodations. Even extra performances fail to solve the problem, as the demand is greater than in recent years, Chicagoans having determined to come out in full strength to greet the New Year. Just how closely the one o'clock law will be observed in *cafes* is problematical.

HOUSEWARMING FOR SHOWMEN'S LEAGUE.

Last Wednesday night the Showmen's League of America opened its new quarters in the Saratoga Hotel, Chicago. The housewarming was attended by as many members as the hall could accommodate, and good fellowship reigned throughout the interesting session. A fine program was presented, reaching its climax when "Billy Sunday," Rhoda Royal's baby elephant, was made a life member of the organization. President John B. Warren wore wreaths of smiles as he contemplated the many applications for membership filed by the secretary.

The members present represented practically every well known outdoor amusement enterprise, the list embracing: Charles Andress, Lew Nichols, John B. Warren, Harry S. Noyes, Nat Reiss, W. D. Hildreth, Felice Bernardo, E. C. Talbott, Herbert A. Kline, Edw. R. Newman Jr., L. A. Corbellie, Frank C. Crosby, H. M. Showb, Walter F. Druer, J. C. O'Brien, Broncho John, J. C. Clark, T. W. Shaw, J. Eddie Brown, G. H. Coleman, Chas. D. Kilpatrick, Danville A. Latto, A. J. Ziv, Homes S. Wilson, W. H. Donaldson, John Miller, Sam J. Levy, Chas. O. Smith, Frank Leonard, Dick Collins, P. A. McHugh, George Atkinson, Warren B. Irons, W. C. Huggins, Chas. F. Bell, F. M. Barnes, Rhoda Royal, F. Sweeney, Walter D. Lindsey, Roy Thompson, A. S. Campbell, Dave Jarrett, H. G. Melville, Chas. H. Marsh, Steve A. Woods, Fred Beckman and Fred B. Hutchinson.

WILL VON TILZER HERE.

Will Von Tilzer, proprietor of the Broadway Music Corporation, came to Chicago, Saturday, bent on a mission which kept him so busy that he didn't care to spend much time talking about it. He conferred with local manager, Irving Bibo, and found time to say "hello" to the friends who managed to discover that he was in town and besieged his office in consequence. Perhaps in honor of his visit, perhaps for other reasons, the orchestra of Cohan's Grand Opera House featured "Pigeon Walk" in the overture, as Will passed through the building.

CHICAGO HARMONY NOTES.

RESUME.

The end of December finds music publishers going through the gyrations that usually mark a season's beginnings. This is true, not because conditions are bad, but, rather, because they hold so much promise. The ban of untenable conditions that brought worry to all standard houses a couple of years ago has been slowly lifted. Conditions are returning to normal with a biff! bang! accent. The conservative methods that proved so satisfactory while conditions were deplorable had to be changed speedily in order that publishers might avail themselves of the new prosperity. An opportunity was seen by big houses to forge many big sellers and possible hits instead of satisfying themselves with the few that seemed so comforting during hard times. Publishers know that the day of the single, sensational hit is waning—a fact easily attested by the way parodies fail to go over, because a song which is a big hit in one locality is not even known in another.

So most of them prefer to establish seling records on songs of exceptional merit. The possibility is always present that some of the songs boosted into big sellers may yet develop into all-consuming hits. But, if they don't, Mr. Publisher is protected by the comfortable sales achievement. This fact accounts for many changes in policy, accompanied by belated releases. The same crew that started the songs originally picked for the season's best bets, can quickly introduce new material. Thus the wise publishers, instead of relying on merely one song, have many big ones that bring substantial returns. The performer finds it possible to avail himself of new material. Thus these late-in-the-season gyrations bring about better conditions for everybody. Added to all this, it readily can be seen that the song with sufficient stamina to last through an entire season must be a marvelous one, particularly when newer releases from the same firm do not interfere with its growing popularity.

SOME DEMONSTRATORS.

E. Clinton Keithley and Jack Frost did a little demonstrating on State Street, last week, which resulted in a mighty good boost for McKinley publications.

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CAUSES FURORE.

Bert Williams' presence in the Windy City caused quite a furore. The colored star's ability to put over a song in a way that invites general popularity for the number is well known to most of the scribes of music row, and it seems to be everyboy's ambition to provide Bert with "just the song he needs."

MUST HAVE LICENSE.

Commissioner Knight's dictum that publishers booking acts in moving picture theatres must have regular booking licenses of the proper classification, will have an important effect upon the local song popularity situation. Inasmuch as those reporting to this kind of boosting must find it sufficiently valuable to their interests to warrant the financial outlay, some publishers will be precluded from boosting along the regular channels. The innovation means a great deal to the performer, as it really means that the old differentiation between "booster" and "performer" will no longer apply. The way Knight's plan works out will be watched with keen interest.

UNFAIR.

Most music publishers conduct nicely equipped offices, replete with piano rooms and demonstrators, for the express purpose of accommodating acts with rehearsal rooms wherein songs may be learned with the least amount of annoyance to the artist rehearsing. But there are many acts which look longingly at these rooms and promise to use one or more of the publisher's songs in return for use of a room. While there the song is gone over a few times—raved about—and then rehearsals of the act begin. After days and sometimes weeks of rehearsing, the act opens with the publisher's song omitted. This is manifestly unfair. If the consideration involved (free rehearsal rooms) is not sufficient for the act to repay by using the song designated, a distinct breach of contract exists. The act would do far better to "come to the front" and ask for the room without making the promise that's never fulfilled. When acts promise to repay such favors by using songs, the transaction should be reduced to a definite contract, with penalties provided for. Every minute such acts occupy a room they keep it from other performers who really desire to learn songs. Even those who do not believe "acts should be paid" cannot condone a contemptible practice like this, founded upon a promise so lightly broken.

MONEY vs. PERSONALITY.

The best tribute that could possibly be framed for American performers lies in the fact that many of them would prefer to do things just because they like a manager or writer than for "what's in it." Some professional managers spend a great deal of money in various ways to accomplish things that others achieve without expending a penny. Not long ago a certain publisher whose imprint was not very well known, tried to put over a song by the sheer process of buying up acts. He was a greatly surprised man when the acts landed used inferior songs because they liked the people who handled them. This perpetual struggle between money and personality will go on as long as the music game continues. One strange feature of the situations lies in the fact that many really big houses spend a surprisingly small amount of petty bribery, preferring to let their songs speak for themselves after they have been duly advertised in many popular channels. The unknown or little known publisher is likely to spend a great deal more for a great deal less than the standard house accomplishes with comparatively little outlay. Some houses get big because the men in charge have "big" personalities.

AN INTERESTING LIST.

If somebody would compile a list of former song-pluggers who are now headlining, it would make mighty interesting reading. The first thing a plugger learns is confidence. He must work quickly, and must make the audience of the small house he is visiting like the song he uses enough to purchase it the next day. This is a tremendous task, and frequently the chap able to accomplish it makes up for wonderful voice (which he may totally lack) by "footlight personality" (which counts for a great deal more). The average American audience would rather be entertained by a weak voice and strong personality than by a strong voice and correspondingly weak personality. With due respect to their voice power (such as it may be) that is why so many pluggers come to the front as box-office attractions.

THANKLESS JOB.

The arranger's work is a thankless job at best. He must make cracker-jack piano parts and orchestrations, yet everybody gives the composer all the credit for anything good in a composition. Sometimes an arranger who works for hours on a piano part gets no credit at all, whereas another who scores the orchestration from his carefully worked piano arrangement is given credit for the entire job. A man could arrange a thousand hits

SEASON'S GREETINGS TO MANAGERS AND PERFORMERS

A.B.C.-AFFILIATED BOOKING CO.-A.B.C.

4th Floor, Rector Building, Chicago

AMERICAN HOSPITAL ITEMS.

JACK WILLARD, with Valeska Suratt, is improving at the American Hospital, under the care of Dr. Thorek. Mr. Willard's condition has been very precarious.

GRACE KEELER, of Puss Puss show, is a bright and cheerful patient of Dr. Thorek's, in Room 5 of the American Hospital. She is getting better every day, and we know this news will be appreciated by her many friends.

EILEEN HANLON, of Hanlon Bros., late of "Superba Phantasma," will soon be able to leave the American Hospital. She is making a creditable recovery following her operation of several days ago.

MARGUERITE MANTELL, of the Victoria Trio, will also soon be able to leave the institution. She is making an uneventful recovery.

EDDIE WEEKLY is still with us, although he is making daily progress.

YVETTE LA VELLE, wife of Colonel La Velle, is another of Dr. Thorek's patients who is getting along wonderfully well. The outcome of her case is considered marvelous, and her many friends are heralding her quick recovery.

SARAH SEDALIA, doing character and dialect work in vaudeville, was discharged from the American Hospital after making a complete recovery following the operation performed by Dr. Thorek a couple of weeks ago.

ROSE HENDERSON, of "Mutt and Jeff" Co., is confined at the American Hospital, a patient of Dr. Thorek. Miss Henderson is recovering nicely. The doctor expects to have her on her way very soon.

CHARLES WARREN, who is associated with his brother, J. B. Warren (president of the Showmen's League of America), is a patient of Dr. Thorek's at the American Hospital. Mr. Warren has been under the physician's care for some time, and the doctor found it necessary to remove him to the hospital, where he has him under close observation for a complicated condition.

VIRGINIA REVERE, of the Mexican Orchestra, playing the Majestic Theatre last week, is under the care of Dr. Thorek.

CHICAGO VAUDEVILLE.

DEC. 20, 1915.

PALACE.

That peerless box office attraction, Eva Tanguay, is packing them in at Palace just as she did at the Majestic some weeks ago, but she's giving audience better value for money, as her voice has recovered its normal strength. She and her songs get over the footlights nicely, her old time tendency toward "egotistical Eva" chatter still characterizing the act. Spectators who braved blizzard found plenty of good things besides Eva.

Dunbar's Maryland Singers, recently seen at companion house, delivered a quait mixture of Southern tunes, by voice and banjo. Girls looked neat and sang sweetly, old time songs paving way to audience's heart.

James Hussey and Jack Boyle hit the bullseye with "New Chauffeur," travesty getting many laughs per minute.

Thos. Egan, Ireland's famous tenor, sang new and old songs in crystal, clear voice.

Erwin and Jane Connelly have a worth while offering.

Pilfax and Panlo showed rare grace approaching terpsichorean perfection.

Julia Curtis, beautiful as ever, awakened considerable interest.

MAJESTIC.

Chicago vaudeville never saw a more representative all-star bill than this week's offering.

McIntyre and Heath's new act is replete with laughs. The old time masters' facial expression can always be depended upon for awakening mirth, while more modern offerings frequently fail to appeal.

The Metropolitan Dancers, already seen in Chicago, combine classic and modern steps. The cast's interpretation of difficult requirements shows careful preparation.

Four Marx Bros. bring back their elaborately staged musical comedy offering. The scenic equipment is extraordinary, and the company contains capable singers and clever comedias.

Bert Fitzgibbon, laugh master of the universe, fairly convulsed audience all through his few minutes' talk.

Belle Baker dashed forth and delivered character comedy songs in the way that has made her famous.

George O'Connell has a good sketch.

Charles and Fannie Van's songs and chatter went over nicely.

Paul Lavarre and Brother made a good closer.

THERE is a movement on foot to utilize the deserted Broadway Rose Garden for a skating rink.

KATE CLAXTON has just received a legacy of $20,000 through the death of an old friend.

BEATRICE ALLEN is at the Woman's Hospital, New York, recovering from an operation for appendicitis.

GREETINGS, XMAS AND EVERYTHING

—FROM—

O. M. BICKNELL AND GIBNEY MARIAN

WHO'S "A SMALL TOWN JOHNNY" SKETCH

Was reported "The hit of the bills" on the S. and C. Circuit. which they just finished.

HAPPY NEW YEAR TOO
EVERY ONE O' YER

CHAS. DALY AND O'BRIEN KITTIE

MERRY CHRISTMAS
and a
HAPPY NEW YEAR

AT LIBERTY

MEYER KAUFMAN
Versatile Leads. Second Bus.
5 ft. 10 in. 150 lbs. Age 28

LUCY WAGNER
A1 Ingenue Soubrette, Some Juveniles,
5 ft. 2 in. 115 lbs. Age 24

Absolutly reliable, capable. A 1 wardrobe, appearance on and off. References. Stock, first class rep. or one piece. Address, MEYER KAUFMAN, 712 W. Commerce St., San Antonio, Tex.

WANTED QUICK FOR

SHADRICK & TALBOTT PLAYERS

THREE NIGHTS and WEEK REPERTOIRE

Good looking Leading Man, Character Man, Male Piano Player, Sight Reader to double stage and Gen. Bus. Man. Young Woman for Heavies and Juveniles, All must do specialties and have good wardrobe appearance and ability. Can also use good hustling agent that is not afraid of the brush, that knows Ontario. Show stays out summer and winter. Name lowest war-time salary and all particulars first letter, Address, JAS. A. SHADRICK, Week Dec. 20th Woodstock, Ont., week Dec. 26th, Toronto, Can. care of Grand Opera Hotel.

WANTED

PEOPLE IN ALL LINES EXCEPT LEADS

Specialty People, Musical Act. Novelty Act and Piano Player, that plays parts; wire. Give all particulars, including lowest salary. This Ad. applies to people who are reliable and congenial. Members of Company on Christmas vacation confirm. Musical act closed without usual notice. Company re-opens New Year's Day.

WILLIAM W. MAYTON, Mgr. Mayton Stock Co., Waverly, N. Y.

TO DEFINE "SEASON."

Frank Daniels has asked the courts to recover for him the sum of $18,500, which he claims is due him on a contract he entered for a season with Weber & Fields for their All Star Stock Co. As the engagement lasted only sixteen and a half weeks Mr. Daniels has sued for the rest of the thirty-five weeks which he claims make a "season." Weber & Fields say a season is as long as it lasts, and will give their testimony in the suit in Los Angeles, according to an order signed Dec. 18 by Justice Morchausen, in the Westchester Court. Nathan Burkan is Mr. Daniels' attorney.

AT LIBERTY

EARL CLINT FORD

Characters and Comedy. Can join on wire.
Address 116 West Ontario St., Chicago, Illinois.

WANTED To join immediately. A1 Med. Lecturer Strong Office Worker. Straights in Acts. No booze, cigs., chasing, would-be Mgrs. or tickets. Low, sure salary. Exps. paid. State age, weight, height. Prepay your wires. Mail photo.
OREGON MEDICAL CO., Glen Rock, York Co., Penna.

THE HOLIDAY PLAYERS.

The Holiday Players is the title of a new organization formed for the purpose of giving operettas at holiday times. The organization hopes to do for the operetta what the Washington Players have done for the drama.

The first program, which will be given from Dec. 27 to 31, will consist of two operettas, the music of which was written by Carl Wilmore.

The productions will be made under the direction of Josephine Clement, who for a number of years managed the Bijou Theatre, Boston. Mildred Morris will be the prima donna. At Easter an operetta, the libretto of which was written by Mrs. Lars Anderson, will be presented.

Mrs. Ben All Haggin, president of the New York Centre of the Drama League, and others prominent in the work of that organization, are interested in the venture.

No. 2 "MAGDALÆNE" COMPANY.

Clara Joel, last season with the "Within the Law" company, has been selected to head the No. 2 "The Eternal Magdalene" company. It will open in the South right after New Year's.

MARY NASH FOR "THE OHIO LADY."

Mary Nash has been engaged by Klaw & Erlanger and George C. Tyler to create the leading role in "The Ohio Lady," the new play by Booth Tarkington and Julian Street. Among the many young leading women who have sought to play the part since the announcement a few weeks ago of the proposed production of the play, none quite came up to the requirements. Miss Nash did, but she is a member of Grace George's company. Miss George, however, has agreed to release Miss Nash.

In "The Ohio Lady," which is thoroughly American in theme and spirit, Miss Nash will have what is considered the best opportunity of her career.

It is planned to put "The Ohio Lady" in rehearsal shortly, and arrangements have been made for its first presentation in Columbus, O. Mr. Tyler, one of the managers, was born in Chillicothe, O., and after Messrs. Tarkington and Street had completed the manuscript he selected the title.

THE Casino Amusement Corp. was incorporated Dec. 17 at Albany, N. Y., for $6,000, by Thomas Hubburd, Horton D. Wright and Clinton V. Rowland, all of Gloversville, N. Y.

OUT OF TOWN NEWS

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) feature pictures on open dates. "It Pays to Advertise," matinee and night, Dec. 25. "The Birth of a Nation" week of Jan. 3. "The Man Hater" (film), with a cast of local talent, featuring Patrick Heavey, will be shown here week of Jan. 19.

HIPPODROME (T. W. Barhydt Jr., mgr.)—Bill 20-22: Wilfred Dubois, Smith and Farmer, Empire Comedy Four, Doree's Beaux and Belles, and others. Bill 23-26: Swain's rats and cats, Moore, Gardner and Rose, Burke and Burke, Vera Berliner, and "Tango Shoes."

NEW COLONIAL (M. Less, mgr.)—Vaudeville and pictures.

LOIS (E. B. Sheets, mgr.)—Stock and pictures

AMERICAN, COLONIAL, CRESCENT, FOUNTAIN, GARDEN, HABIT, IRIS, IMP, ORPHEUM, OURS, PRINCESS, PALACE, POPULAR, PARK, PALM, ROYAL, REX, SAVOY, SWAN, TWELVE POINTS and VARIETIES, pictures only.

NOTES.

HIPPODROME will give special vaudeville performance New Year's eve, after regular show.

ELKS' CABARET will be given New Year's eve.

TERRE HAUTE LODGE, 86, B. P. O. E., will entertain orphans at Glenn Home, with a Christmas tree and moving picture show on Christmas eve.

South Bend, Ind.—Oliver (S. W. Pickering, mgr.) the Oliver Stock is laying off from Dec. 19 until Christmas, when they will re-open with "Nearly Married." San Carlos Grand Opera Co. 28. During the recent visit of the "Birth of a Nation" so many people were turned away that the film has been booked for a return date soon.

ORPHEUM (C. J. Allardt, mgr.)—Bill 19-22: Mary Melville, "Muggins," Melnotte Twins, "Nip and Tuck," and "To Save One Girl." Bill 23-25: Miller's animals, Filik and Bing Girls, Three Vagrants, Herbert and Goldsmith, Burkhardt and Celso, and pictures.

STRAND (P. J. Clifford, mgr.)—The Hyatt & Lenore Musical Comedy Co. present "Winning a Wife" 20-22, and "Home from College" 23-25.

AUDITORIUM (S. W. Pickering, mgr.)—Special high class photoplays for Christmas week.

LA SALLE, COLONIAL, SURPRISE and INDIANA, pictures.

"BUNNY" WHITLOCK and EDNA LENORE, now playing at the Strand Theatre, were entertainers at the Press Club cabaret, 14.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "Young America" Dec. 25, "Quinneys'" 27, 28, "Princess Pat" 31, Jan. 1.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill 20-22: Millard Bros., Victoria Four, Hutchinson and Sadler, Marie Russell, Cunningham and Marion, Bobby Walthour and company, and pictures. Bill 23-25 The Winsome Harmonists, Jack Lewis, Collins and Clark, "Fe-Mail Clerks," Weston and Young, Toyo Troupe, and pictures.

GILMORE (Robt. J. McDonald, mgr.)—Jack Reid's Record Breakers 22-25.

PLAZA (Goldstein Bros., mgrs.)—Vaudeville and pictures.

HUDSON, EDISONIA, MIRROR, GAYETY, REEL, BROADWAY, FOX, SUBWAY, GLOBE, LION, LYRIC, PALACE and GRAND, pictures.

AN ADDED feature with the Monte Carlo Girls, at the Gilmore, 15, was a wrestling match between Johnnie Dever and Max Petzold. Dever won the first and only fall in twenty-seven minutes.

Lawrence, Mass.—Opera House (W. R. Rothera, mgr.) the Dennison Players present "Beware of Men" Dec. 20 and week, followed week of 27 by "Hands Across the Sea." Vaudeville between the acts 20-25 are: Crane Sisters, McCann Bros., and others.

EMPIRE (Ralph Ward, mgr.)—Bill 20-22: Vera Roberts, Lee Beggs and company, Berniviciel Bros., Hotel Lads and Lassies. 23-25: Frank and Eldria Fisher, Corse Payton and company, Sinclair and Griffiths, Three Keltons, and pictures.

BROADWAY, VICTORIA, STAR, COSMOPOLITAN, PREMIER and COLONIAL, motion pictures.

NOTES.

NORMAN HOUSTON, who recently joined the Dennison Players, already gained many admirers among the patrons of the house.

HARVEY HAYES, who has been with the Dennison Players for the past two seasons, closes 18.

THE annual banquet of the attaches at the Premier, Colonial, Broadway and Empire Theatres, being controlled by the Toomey & Demarra Amusement Co., will be held Dec. 26. It is usually held after the performance on Christmas Day, but is postponed this year, as the holiday comes on Saturday.

Manchester, N. H.—Star (E. J. Caron, mgr.) Paramount and other features.

PARK (P. F. Shea Theatre Co., mgrs.)—Queens of the Folly Bergere, with Snitz Moore and Geo. E. Scanlon, Dec. 20-22. Vaudeville and pictures

THE THRILL OF

Is there a performer living applause! Real applause! The exaltation of applause most glorious sensations tha recognition one must do som usual! Sing "M-O-T-H-E-R thrill of applause!

YOU CAN'T GO WRONG WITH A FEIST SONG

THE SONG THAT THRILLS YOUR AUDIENCE. PUNCTUA

"M-O-T-

A WORD THAT MEAN

WORDS BY HOWARD JOHNSON

THIS IS THE SONG THAT NEWSPAPERS ALL OVER THE COUNTRY A

NEVER WAS MELODY MORE LINGERING, MORE HAUNTIN

"COME BA

WORDS BY JACK MAHONEY.

HERE TOO OUR NATION-WIDE ADVERTISING CAMPAIGN HAS SPREA SAW IT AND FIFTY-SIX MILLION EARS WANT TO HEA

IF YOU WANT TO LEAVE THEM LAUGHING WHEN YOU TAKE YOU LAUGH, SING THE COMED

"YOU'D NE THAT OLD HOME

BY HOWARD JOHNSON AND WALTER DONALDSON.

"BEATRICE

By JOE McCARTHY, GRAN

GREAT COMEDY SONG ON A MOST POPULA CAN YOU IMAGINE TH

ANOTHER THRILLER! A HIT THAT HAS HIT THE SON

"DON'T BITE THAT'S FEED

LYRIC BY THOMAS HOIER.

SOME TITLE! SOME LYRIC! AND THEN BESIDES AL

THE ONE SONG THAT HAS NO OPPOSITION IN A CLASS BY ITSELF.

SING A HIT BE A HIT!

"NOR

THE LAND OF

BY JOE McCARTHY

NOW BEING SUNG BY MORE HEADLINERS, TWO-A-DAYS, THREE-A-DAYS AND FOUR-A-DAYS THA TO HEAR THE SONG THAT THEY HAVE READ ABOUT

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APPLAUSE!!!

who has not felt the thrill of
Spontaneous applause?
probably one of the grandest,
an artist can feel. To get such
thing or sing something un-
and you will surely feel the
We publish it!

Providence, R. I.—Opera House (Felix Wendelschafer, mgr.) "Quinneys'" Dec. 20-25.

KEITH'S (Chas. Lovenberg, mgr.)—Bill 20-25: Ernest R. Ball, Bessie Wynn, McConnell and Simpson and company, Hubert Dyer and company, Chung Hwa Comedy Four, the Four Danubes, Gypsy Queen, Crawford and Broderick, Marie Sabett and Armand Wright, and Loughlin's comedy canines.

EMERY (Martin Tochey, mgr.)—(Loew) Bill 20-22: Three Yoscarys, the Doughertys, Davis Hall and company, Ray L. Royce, American Comedy Four. Bill 23-25: Fiddler and Shelton, Laird and Thompson, "Ward 22," Caron and Farnum, one to fill.

COLONIAL (F. W. Canning, mgr.)—Rose Sydell's London Belles 20-25.

UNION (Chas. Allen Jr., mgr.)—Vaudeville and pictures.

PROVIDENCE HIPPODROME, GAIETY, STRAND, TOY, NICKEL, BIJOU, EMPIRE, GLOBE, CASINO, SCENIC, PROCTOR'S GRAND (John P. Coyne, mgr.)—Vaudeville bills for Christmas week are headed by Hendrick's Belle Isle, "Putting On Airs," and Valentine Vox and company. "The Birth of a Nation" picture will be shown entire week of Jan. 3.

PROCTOR'S LELAND (John A. Burns, mgr.)—Continuous vaudeville and feature films.

MAJESTIC (Emil Deiches, mgr.)—Vaudeville and moving pictures.

COLONIAL, CLINTON SQUARE, BROADWAY, STAR, PEARL, WHITE WAY, FAIRYLAND, CLINTON, PROCTOR'S ANNEX, PALACE, PEOPLE'S, DELAWARE AVENUE, HUDSON, PARKWAY, HILLCREST, MADISON and ORPHEUM, moving pictures only.

San Diego, Cal.—Spreckels (Dodge & Hayward, mgrs.) Hippodrome vaudeville is playing to full houses, under the direction of Walter Smith.

ISIS (Dodge & Hayward, mgrs.)—Forbes-Robertson gave two performances each of "Hamlet" and "Passing of the Third Back," Dec. 9-11. Was followed by "A Pair of Sixes" 14, 15.

SAVOY (Scott A. Palmer, mgr.)—Pantages' bill week of 20: Willard's Temple of Music, Three Chums, Swain-Ostman Trio, Gertie Van Dyck and Bros., Ed. Vinton and "Buster," and Tom Kelly.

EMPRESS.—Jane O'Roark Players, in "The Easiest Way," week of 19. "The Thief" 26 and week.

PICKWICK (R. N. Howe, mgr.)—Four vaudeville acts and pictures.

PRINCESS (Arthur Lotto, mgr.)—Mutual films.

BROADWAY and SUPERBA, Paramount films.

Scranton, Pa.—Lyceum (E. H. Kohnstamm, mgr.) "The Land of the Free," a new Shubert production, Dec. 25, matinee and evening. Elks' Gambol 13-15 drew large and well pleased audiences.

POLI (A. J. Vani, mgr.)—Bill 20-22: Julia Blanc and company, Antrim and Vale, Ash and Young, Sutton, McIntyre and Sutton, Kelly and Fern, and Namba Japs. Bill 23-25: Honey Boy Minstrels, Ward, Bell and Ward, Barnes and Robinson, Norton and Ayres, Mystic Hanson Trio, Jack George, and Great Richards.

ACADEMY (F. James Carroll, mgr.)—For week of 20: The Poli Players present a new play, called "Come Unto Me."

BIJOU DREAMS, MANHATTAN, REGENT, BELL, PALACE, COURT SQUARE, WONDERLAND, HIPPODROME, WORLD, ORPHEUM and VICTORIA, pictures only.

Lynchburg, Va.—Academy (Ollie A. Savin, mgr.) "Sari" Dec. 27, "Some Baby" 29, "The Birth of a Nation" 30-Jan. 1.

TRENTON (James F. Jackson mgr.)—Tabloid musical comedies and pictures.

BELVEDERE, UNIVERSAL, GAYETY and NATIONAL, pictures.

LEIGHT & JOHNSON'S "TEDDY BEAR GIRLS" played a week's engagement at the Trenton Theatre Dec. 13-18, and pleased large crowds. The show is one of the best tabs. Bill Leight is a finished pianist and Guy Johnson, in black face, was responsible for the lion's share of the laughs. A good, lively chorus is a feature.

Lincoln, Neb.—Oliver (F. C. Zehrung, mgr.) for week of Dec. 20 the Barrow-Howard Players close a very successful season, in "The Real Thing." "Robin Hood" Dec. 27, "Twin Beds" 28, 29, Kibble & Martin's "Uncle Tom's Cabin" 30, "Peg o' My Heart" Jan. 3-5, Y. M. C. A. Course 6, "Daddy Long Legs" 7, 8, "The Winning of Barbara Worth" 10, 11, "The Only Girl" 13.

LYRIC (L. M. Garman, mgr.)—Vaudeville—split week.

ORPHEUM (L. M. Garman, mgr.)—Splits with

YOUR ACT WITH THIS CHARMING SENTIMENTAL BALLAD

"-H-E-R"

THE WORLD TO ME

MUSIC BY THEODORE MORSE

GIVING COLUMN AFTER COLUMN OF UNSOLICITED APPROVAL

YOU CAN'T GO WRONG WITH A FEIST SONG

MORE CAPTIVATING A HOT-OFF-THE-BAT-HIT

"CK, DIXIE"

MUSIC BY PERCY WENRICH.

THE MERITS OF THIS SONG SO THAT FIFTY-SIX MILLION EYES
IT "YOU CAN'T GO WRONG WITH A FEIST SONG."

FINAL BOW OR IF YOU WANT TO START THEM OFF WITH A
NOVELTY RAG SONG

"VER KNOW
TOWN OF MINE"

LOOK UP WITH A HIT. SING A HIT, BE A HIT

"FAIRFAX"

CLARKE and JIMMIE MONACO.

TOPIC, SUGGESTED BY "ADVICE TO THE LOVELORN."
POSSIBILITIES FOR COMEDY?

MARKET WITH A WALLOP. AN OVERNIGHT SENSATION

"THE HAND
ING YOU"

MUSIC BY JIMMIE MORGAN.

THAT SOME MELODY! A SONG THAT IS MAKING HISTORY.

CAN BE COMPARED WITH NOTHING AND NOTHING CAN BE COMPARED TO IT.

"WAY"

THE MIDNIGHT SUN

AND FRED FISCHER
ANY SONG ON THE BOARDS, AND DON'T FORGET THAT OVER FIFTY-SIX MILLION EARS WANT
A SONG THAT WILL HELP YOU "REACH THE THRONE ROOM."

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BE A HIT!

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WESTMINSTER, ROYAL and PALACE, photoplays.

Albany, N. Y.—Harmanus Bleecker Hall (Uly S. Hill, mgr.) Christmas attraction is Otis Skinner, in "Cock o' the Walk." Frances Starr, in "Marie-Odile," 31, Jan. 1; Boston Grand Opera Co., with Pavlowa and Imperial Russian Ballet, in "Madame Butterfly," 3; Madame Melba, in concert, 5.

EMPIRE (Jas. H. Rhodes, mgr.)—Behman Show Dec. 20-25, the Tourists 27 and week

Cole. Springs. Bill Dec. 23-25: Nellie Nichols, Harry Beresford and company, the Gardiner Trio, Gerard and Clark, Hans Hanke, Margot Francois and partner, and the Flemings.

Jackson, Mich.—Bijou (Frank R. Lampman, mgr.) bill Dec. 19-22: Ford and Hewitt, Irwin and Herzog, Mme. Sumiko and company, Cameron and Gaylord, and Russell Bros. and Healy. "September Morn" 23-25.

MELODY LANE

BY JACK EDWARDS.

SHAPIRO, BERNSTEIN MUSIC CO. OUT FOR A RECORD FOR THE NEW YEAR.

As the embers are fast dying out of the 1915 "song fire," the Shapiro, Bernstein Co., presided over by genial Louis Bernstein, is laying a foundation for the 1916 campaign that already is causing many in the publishing business to sit up and take notice. Mr. Bernstein, who made a record for his concern for 1915, is predicting that the new year will be the greatest and most prosperous the Shapiro, Bernstein Co. ever had.

He has a list of new songs by Harry Carroll, Ballard MacDonald, Halsey Mohr, Al. Piantadosi and Joe Goodwin, that will speak for themselves. "What a Wonderful Mother You'd Be," the first release of Al. Piantadosi and Joe Goodwin, is only a fair sample of the songs Mr. Bernstein will release in future.

Although there are many "Mother" songs on the market at the present time, Bernstein's number has been a positive clean-up wherever rendered. It is being featured all over the country, and reports about its success are the same everywhere.

WHAT MAKES A POPULAR SONG?

In other words, what makes a song popular? It is not the one who writes the lyric, nor the composer of the melody; neither is it the publisher, although all of these are responsible for its existence; least of all is it the critic of a trade paper. *It is the public*, and the public knows when a song is pleasing or "catchy," and the more it hears the song the more it wants to hear it. It is an insult to the intelligence of its readers when a trade paper states that a popular song is *overdone* while the public is still clamoring for it. A really good song cannot be overdone. "Home, Sweet Home," "The Last Rose of Summer," "The Suwanee River" and many others have been sung for more than half a century and are still popular, but nobody thinks they are overdone. A good lyric, while it contributes in a large measure, is not essential to the success of a song. "After the Ball," "Hiawatha," "Annie Rooney" and many others were great sellers and remained popular for a long time, and yet their lyrics were very ordinary, but the melodies of these songs caught the public—or the public caught the melodies—and their success was assured. In view of these facts, is it not pretentious, to say the least, on the part of a critic to find fault with the words of a song which the public has received with marked evidences of approval? An unfair criticism of a song, or an act, is the meanest and most despicable injury an unprincipled critic can inflict upon a publisher or performer. It is all the more mean and cowardly because the critic has the paper he represents behind him and his victims have no means of answering back. When the object of any critic is to force performers and publishers to advertise in his paper as the price of a favorable criticism it becomes criminal, for it is the meanest form of blackmail that could be attempted. Any persons adopting such methods should not be feared, they should be treated with contempt, scourged and driven from public notice. A fair and impartial review of a song, or act, couched in courteous language and inspired by a friendly impulse, would not be obectionable to any intelligent person, but in most cases would be gratefully received. One of the best evidences of the popularity of a song is the applause it receives when sung in a popular theatre. It may be said that with the aid of a *claoque* applause can be worked up for any kind of a song, and this is partly true, but the *paid claoque* is a relic of antiquity seldom resorted to in the present day, especially in America, and besides, the work of a claoque is so bald and transparent that few people are misled by it. When a melody grips the public the boys whistle it, the girls hum it, and hand organs grind it out to the delight of admiring crowds, it can safely be said to be popular, and no amount of adverse criticism can affect it.

Therefore we are led to the reasonable conclusion that it is the public that makes the popular song.

MORSE & JOHNSON'S "M-O-T-H-E-R" SONG MOST SENSATIONAL SONG EVER PUBLISHED.

Seldom has a song received such a tremendous amount of publicity as was given to Theodore Morse and Howard Johnson's beautiful sentimental balad, "M-O-T-H-E-R—a Word That Means the World to Me."

Newspapers all over the country are devoting column after column about this number, several writing editorials about the goodness it has spread over the song industry.

The high mark in publicity was reached last Sunday, when in *The American*, one of New York's leading newspapers, James E. Lough, professor of experimental psychology in the New York University, said of "M-O-T-H-E-R" in part:

For many years I have been scientifically interested in the popular street songs of our people. I am always attracted by anything that has homespun qualities and that is close to the wholesome emotions of plain people.

I think there is nothing which can be more important to the student of a democracy than the spontaneous lyric outbursts which seem to appear almost periodically in our national life. Curiously enough this self utterance of the country in song does not find its impetus in the seats of the musical mighty. The liveried doors of the opera have not yet secured the ears of the mass. The popular song writers are very much of the people themselves. The themes are mostly chosen from life at short range. The music never reaches out very far from the primal rhythms. And undoubtedly for that very reason the songs are often marked with character and sincere sentiment.

As a psychologist I am concerned with these songs because they are lyrical manifestations of popular sentiment and emotion. In a democracy, it is, I think, usually more important to know what people feel than to have what they think. The popular song gives us a splendid measuring rod for these feelings of the crowd.

We have had much bathos in our mother literature. But we have pathos wherever true sentiment dwells. Bathos is only sentiment intoxicated with sentimentality. Kipling wrote the greatest mother song that has ever been produced. It is called Mother o' Mine." But this song has never become a popular song. None but the best voices can carry the air. It is a great pity, I think, that beautiful as is the music, the verses could not have been placed to more popular musical melody.

Still, the popular need for a lyrical medium for its mother worship has never been denied. There is a song on the popular lips just at present entitled "Mo-t-h-e-r," which is ringing true. I quote the first verse:

"M-O-T-H-E-R, a Word That Means the World to Me."

I've been around the world, you bet,
But never went to school;
Hard knocks are all I seem to get,
Perhaps I've been a fool.
But still some educated folks supposed to be so swell,
Would fail, if they were called upon a simple word to spell.
Now if you'd like to put me to a test,
There's one dear name that I can spell the best:

It is a simple out-voicing of popular feeling, touching the heartstrings of sentiment. The melody swings to the warmth and fervor of the emotion. May I state again, plainly, that the significant thing to remember from a psychological point of view is that this song has been accepted by the people.

So almost unconsciously comes the success of this popular mother song. Again I say, the vital thing is that it is popular.

NEW YORK'S FEATURE SONGS.

"There's a Lane Without a Turning on the Way to Home, Sweet Home" (B'WAY MUSIC CO.)
"M-O-T-H-E-R, a Word That Means the World to Me".....(LEO. FEIST, INC.)
"When It's Orange Blossom Time in Loveland".....(JOE MORRIS.)
"Norway".....(LEO. FEIST, INC.)
"That's the Song of Songs For Me" (SHAPIRO-BERNSTEIN CO.)
"My Sweet Adair"...(JOS. W. STERN & CO.)
"Piney Ridge"....(SHAPIRO-BERNSTEIN CO.)
"Put Me to Sleep With an Old Fashioned Melody".....(BROADWAY MUSIC CO.)
"Could the Dreams of a Dreamer Come True" (JOE MORRIS CO.)
"The Little Grey Mother" (M. WITMARK & SONS.)
"My Little Dream Girl" (JOS. W. STERN & CO.)
"A Little Bit of Heaven" (M. WITMARK & SONS.)
"Pigeon Walk".....(BROADWAY MUSIC CO.)
"Can You Pay?".....(CHAS. K. HARRIS.)
"When It's Tulip Time in Holland" (J. H. REMICK & CO.)
"Molly, Dear, It's You I'm After" (J. H. REMICK & CO.)
"What a Wonderful Mother You'd Be" (SHAPIRO-BERNSTEIN CO.)

TEDDY MORSE'S MUSINGS.

WASHINGTON, D. C.

DEAR JACK: This is the City Beautiful, with its wide avenues, fine shade trees and majestic public buildings. The morning rush is between 8.30 and 9, and the evening jam begins at 4, for the population here is mostly made up of office holders, who never worry about their jobs until a new administration comes in. Somewhat soft, eh?

The Keith Theatre is par excellence, and is finished in A1 style from dressing rooms to the fine lobby and lounging room in front. It reminds you of the Palace, New York, everything being run so business-like and in spic and span style, under the able management of R. S. Robbins.

The bill is up to the usual Keith standard. The Five Belmonts, hoop-rolling and juggling; Haydn, Borden and Haydn, music and dancing; Lulu McConnell and Simpson, assisted by Ben Roberts, always a sure-fire laughing act, with clever Lulu McConnell, an original laugh factory in herself; Hallen and Fuller, pleasing always; the Bellit Grand Opera Co., of sixteen people, all great singers; Violet Dale, registering a solid hit at every performance, her Nazimova imitation earning her many curtain calls at each show; Marie Lo's dainty posing act, with four girls, who were not allowed to speak to any one on the stage, and nabody ever could discover the reason, and George MacFarlane, who headlined the bill, sang ten songs each show, told half a dozen stories, and was as big a hit as ever played in this theatre. His reception each day and night was wonderful. Nearly every night the theatre was crowded with people in evening dress, and ambassadors, attaches, cabinet ministers, senators and just plain Congressmen were an ordinary sight.

If you hear of anyone getting up a "Pick." act, send 'em down here. You can get 'em any size, shape or style you want. In fact, you can take your "pick." (That's a bum one, isn't it?) I noticed a lawyer here with an appropriate name—Oscar Nock, and J. M. Dove sells coal, Geo. Oyster is a dairyman, and Cole and Wood are upholsterers. Saw the "Picnic Twist," too, but it's not a new dance—its chewing tobacco.

Oysters seem to be the real thing in the food line here, and believe me, I tried 'em all ways. "Barbecued" oysters were fine, but "Pigs in Blankets" were the nightly play for me. Each oyster is rolled in a strip of bacon, and then "brochetted," if you know what that means, and served piping hot.

George MacFarlane, Lulu McConnell and Grant Simpson played "broiled" oysters first, last and all the time, and we all wrote "The Oyster Rag" one night. Each singer requires two large oyster shells, and that's about all I can explain of it. It's a very tricky, difficult composition, and, for a change, requires no piano or player. One night the German Ambassador and party saw the show and applauded everything, even the Italian airs of the grand opera act, and was ever so interested in George MacFarlane's songs—especially the Irish ones. I guess I must have looked extra Teutonic to him, for he certainly did beat his hands together when George MacFarlane sang "Mother."

I note what you said in your letter about no presents arriving for me. That's all right, there's time yet, and I'll be patient. Well, Jack, I'll see you in New York next week, as we (notice I say *we*) play the Colonial. Almost forget to tell you, I didn't lay eyes on a booster the whole week, nor did a publisher's letter clutter up the mails. There were the only two dark spots on an otherwise very pleasant week. Regards to you and all the music boys. Sincerely,

THEODORE MORSE.

"M-O-T-H-E-R" AT THE COLONIAL.

Talk about your "mother" songs, George MacFarlane, at the Colonial Theatre, Monday matinee, scored one of the biggest hits of his career with Feist's song "M-O-T-H-E-R—a Word That Means the World to Me."

Theodore Morse, the composer of this beautiful ballad, appeared with Mr. MacFarlane, as his pianist, and after being introduced to the audience, received quite a big hand.

"M-O-T-H-E-R" is the feature number in Mr. MacFarlane's repertoire, and shows what the song is thought of when one of vaudeville's biggest headliners makes it his leader.

BESSIE WYNN INTRODUCES NEW REMICK "DADDY" SONG.

At the Colonial Theatre, last week, Bessie Wynn introduced, for the first time in New York, a new song, called "No One But Your Dear Old Dad," by Stanley Murphy and Henry Marshall.

It met with instant favor, and is only a forerunner on the many "Father" songs that are likely to follow.

L. WOLFE GILBERT A SINGING SENSATION AT MOSS THEATRES.

L. Wolfe Gilbert, the popular lyric writer, who has been playing the Moss Theatres, in New York, during the past two weeks was little short of a real sensation last Tuesday night.

Wolfe was on exactly thirty-five minutes, and then had to sing a medley of all his recent successes. "My Sweet Adair" and his new Irish number, "A Little Bit of Blarney from Killarney" were his biggest songs.

THE NEW IRISH SONG HIT.

Joe Young and Burt Grant have finally landed a big one. The boys seem to have been in hard luck lately, but in "The Rocky Road to Dublin" they seem to have struck their gait.

The Waterson, Berlin & Snyder Co. are featuring this song as one of the best numbers they have ever issued.

GIBBERT AND FRIEDLAND'S NEW SONG.

It begins to look as though L. Wolfe Gilbert and Anatol Friedland will put over their third hit. "I Love You, That's One Thing I Know," makes the third song these boys have written together, their other two previous efforts, "My Little Dream Girl" and "My Little Adair," are already music history.

The new song was featured in several houses in New York last week, and it went over big. Watch this one.

THE "NEW" WAY.

Ira Schuster, of the Feist forces, uses a Ford to make his rounds of the theatres and cabarets. The only number he is working on is "Mother, a Word That Means the World to Me."

J. H. REMICK & CO. ISSUE FIRST "FATHER" SONG.

Now that "Mother" has had a strong play in songs, "Father" is about to get a little publicity in the same form.

Stanley Murphy and Harry I. Marshall, through the J. H. Remick Co., announce "No One But Your Dear Old Dad."

Bessie Wynn was the first to introduce it in New York at the Colonial Theatre last week, and the reception it received sounds very much as though something big can be expected of it.

"CLOSE TO MY HEART" A SURE HARRY VON TILZER SONG HIT.

Now that we have all satisfied ourselves about Harry Von Tilzer making a clean "come back" into the music game, all we can do is to watch, wait and listen for the merry jingling Von Tilzer tunes.

It was not so long ago that Harry Von Tilzer was one of our leading hit producers, and to use Harry's exact words, "It won't be long before I will again lead them."

"Close to My Heart" is the first song that Harry thinks will start him on the road to success. Bessie Wynn, at the Colonial Theatre, in New York, last week, scored the success of her act with this splendid number.

MORRIS' BOSTON OFFICE.

Jack Mendelsohn, Morris' Boston manager, writes us that this past week was sure a Morris week in Boston. The following acts sang the Morris songs: Helen Roberts sang "Marie, My Own Marie," at Central Sq. Theatre; University Trio sang "Dreams of a Dreamer," at the Old South Theatre; Fielding Sisters sang "Orange Blossom Time" to many encores, Geo. Dion was a riot at the Eagle Theatre, with "Orange Blossom Time," Neary and Miller are sure a real Morris act. They were at the Imperial Theatre, singing "Blossom Time," "Mississippi" and "Dreams of a Dreamer," and one would think it was a woman singing "Dreams" if they heard it, and they sure put over the songs. Neary has a rich high soprano voice, and keeps the audience guessing. Novelty Five were at Franklin Park Theatre, singing "Dreams of a Dreamer," and took the house by storm. They were the hit of the show. Will Oakland was at Keith's, singing "Home Town in Ireland," and one of the hits of the show, and to help the good work along the orchestra at Keith's played "Orange Blossom Time" as an exit march, which left the whole town with the Morris songs on their minds.

Jack also wishes to say that he just finished a moving picture film for "Orange Blossom Time," for which he posed himself, with Helen Monahan, one of the most popular girls in Boston. The picture will be shown for the first time in Philadelphia.

WILL ROSSITER.

Mae Curtis is still a riot hit over the Western vaudeville time with her bunch of exclusive songs and "Irish Blues."

Misses Campbell continue to get good results with their song, "I Guess I'll Soon Be Back in Dixieland."

Arnold Grazer, of the Grazers, is now dancing his wonderful toe dance to the music of "Loveland Days."

Winch and Poore are making a big hit with "On the Island of Love," and a high class ballad, "In the Evening."

Sullivan and Mason are still scoring very big with "Loveland Days.'

"Loveland Days" is Will Rossiter's personal song hit used nightly in his own "Revue."

Will Rossiter was offered $10,000 cash for his high class balled, "You're the Dawn of a Perfect Day." He appreciates the offer, but refused it because it's proving the most wonderful seller he's ever had, even bigger than his "Dreamland" and "Loveland" songs.

Marianne Conway is a big hit in New Orleans, singing "You're the Dawn of a Perfect Day."

Will Rossiter says he has another "Some of These Days" for 1916, in a song he's just accepted, called "Morning, Noon and Night."

All the "live" publishers were bidding for Jimmy Morgan's song, "When Northern Eyes of Blue Surrender to the Southern Gray," the most original song hit since "Blue Bell," and Will Rossiter got it.

Since the box office success of Will Rossiter and his Song Revue, there are many imitations now on the market, but there's only one Will Rossiter.

THE NEW INSTRUMENTAL HIT.

The Broadway Music Co., which already has to its credit one of the best instrumental numbers issued this year, in "Pigeon Walk," has started after another, called "Ragging the Scale," which is predicted as the coming 1916 clean-up. Some of the best dancing acts in vaudeville are using it, and the hotels and cabarets are fast waking up to the fact that this number must be included to make their repertoire up-to-date.

HENRY WATERSON TO SPRING SOMETHING NEW.

Henry Waterson, of the Waterson, Berlin & Snyder Company, promises something extraordinary in the music line during the course of the next few weeks.

Mr. Waterson was non-commital as to the plans, simply saying that he was about to start what will prove an innovation in music circles.

This, along with the announcement last week, that hereafter all Berlin songs would retail at eighteen cents, makes Henry Waterson a central figure in the music industry.

ISSUE NEW SONG.

The McCauley-Berger Music Co, of Baltimore, have just issued a new song called "Georgia Moon."

L. A. Berger is the professional manager.

FAY SCHRAM WITH SHAPIRO-BERNSTEIN COMPANY.

Last week we published the likeness of one of the best known young ladies in the music game, but the printer forgot to "lift" the matter to put under the cut, and so Fay Schram, you all know her, put up a stiff kick.

Fay is one of the most likeable young ladies connected with the music game, and does a whole lot in helping to put over the firm's songs.

YOUNG TO RELEASE FIVE NEW SONGS

Hiller and Olcott have turned into their publisher, Curt E. Young, Inc., five new numbers that will be announced in a later edition of this paper. One number, entitled "When You're Away From the Girl You Love," was written in connection with Earl Burtnett, who wrote "Watching the Waves Roll In" and several other big numbers.

Jos. Hiller, who is also professional manager of the firm and composer of "The Violet, the Rose and You," the firm's biggest seller, will shortly take a trip through to the Coast to help this song.

The staff at the present writing consists of Sam Step, pianist; George Olcott, singer; Miss Neomi Day, pianist, and Phil Julius, singer. Maurice H. Bloom, salesman, and Jos. Hiller, professional manager.

MORT SCHAFFER LAID UP.

Mort Schaffer, the traveling representative of the Leo Feist Company, is laid up in Omaha, with a severe case of inflammatory rheumatism.

Mort is at the Millard Hotel, but why pick out Omaha?

EARL CARROLL ENGAGES SECRETARY.

Jerome M. Rose, of the Rubey Cowan Music Co., publishers of that new ballad, entitled "Somewhere in France," wishes to announce to his numerous friends in the profession that he has accepted the position as private secretary to Earl Carroll, writer of "France," and others.

He wishes all a Merry Christmas and Happy New Year.

NOT THE LIGHTS OF THIS HOME TOWN.

James and Landau played the Baker Theatre in Dover, N. J., last week, and on Friday night, while an act called Burke, Toohey and company were on the stage doing their sketch, the lights of the entire town suddenly went out, leaving everything in darkness.

The manager called upon Mr. Landau, of the act James and Landau, to come out and entertain the audience with a few songs. The only lights that were available in the house were candles and lanterns, used by the orchestra to play a song for Mr. Landau, which he announced was Charles K. Harris' latest hit called "The Lights of My Home Town," sung in that town for the first time. The announcement of the title of the song, however, gave the audience an impression that Landau was trying to kid them—it seemed too apropos for the situation, but after singing the verse and chorus the result was that he had to sing ten more choruses. By this time he had the entire audience singing and whistling the chorus with him. The manager claims it was the biggest song hit in the house for a great many years.

THE SOUTH'S PUBLISHING HOUSE.

With a record established of being the first successful music publishing house South of the Mason-Dixon line, with a library containing more than one hundred catchy and tuneful numbers, the Maryland Music Publishing Company, 13-18 West North Avenue, Baltimore, Md., is fast becoming one of the most important industries of the South. The prosperity wave which has recently swept through the South, touched heavily on the music industry of the South, and for the first time in many years Southern lovers of music of the lighter element are supporting locally composed and published song numbers. Professor Herman Federoff, leader of the famous Russian String Orchestra, who who has conducted successful tours of Russia, Germany, England and the United States, is the general manager of the Baltimore concern. He has composed more than fifty per cent. of the delightful numbers published by the house, and also many special numbers for vaudeville acts. At the present time Sophie Tucker is using "It's All Your Fault," a semi-ballad with the most fetching melody, and is meeting with instant success in every city. Performers of every class and distinction will undoubtedly find the numbers offered them by the concern, exceedingly catchy and fitting to their acts.

BROADWAY MUSIC COMPANY HAS WONDERFUL "FATHER" SONG.

Last week the Broadway Music Company released a new "Father" song by Nat Vincent and Billy Tracy, entitled "Give a Little Credit to Your Dad," that has the trimmings to make it a sensational success.

Will Von Tilzer has a way of going after a song, so keep your eyes on this one.

OFF TO BOSTON.

A delegation headed by Joe McCarthy and Danny Monihan left on a midnight train for Boston this week to spend the holidays.

A dozen of the music boys who claim the City of Beans as their home made the trip.

AM EARFUL FROM CHEERFUL JEFF BRANEN.

"Merry Christmas, Jeff."

"Same to you, Jack, and forty more of 'em."

"You'll soon know how the year shaped up for you."

"How's that?"

"Royalty time."

"I never have to wait that long to know—Joe Morris keeps open books."

"You don't tell me."

"I do tell you."

"Well, then, how is the year showing up?"

"Better than last despite the hard times."

"That's fine!!"

"Got eight ballads, all selling big. 'Valley of the Moon,' 'You're More than the World to Me' and 'Virginia Lee' are travelling right along. 'Could the Dreams of a Dreamer Come True' is the biggest kind of a hit. 'To Lou' is also selling big, and 'A Song' and 'Good-night, Dear Night' are sure fire."

"But you haven't mentioned my favorite."

"What one?"

"'When It's Orange Blosom Time in Loveland.'"

"Oh, now you're talking of the very best. That looks like real bacon. Nothing to that baby but velvet for everybody connected with it."

"Will it go as big as 'Virginia Lee?'"

"Bigger—twice as big. Bigger than 'Valley of Moon;' bigger than anything I have ever written; bigger than anything Joe Morris has ever published."

"That's saying a whole lot."

"Mark what I tell you. I'm going on record."

"So Joe Hollander is making good for you?"

"So is Duke Darling. Those two boys are corkers."

"How are the branch offices?"

"In fine shape. Walter Wilson is full of pep out in Chicago; Al. Brown is making things hum out in San Francisco; Jack Mendelson, in Boston, has all New England singing Morris numbers, and Archie Fletcher, or Husk, as we call him, is putting over hit after hit in Philadelphia. All in all, we are in fine shape for 1916."

"How about your new songs for 1916?"

"Lange and I have a new ballad."

"Will it be a hit?"

"I will stake my life on it."

"What's it called?"

"Can't say right now. You see, it's the same title as Edith Blinn's new book for 1916. I promised her not to advertise it until she was ready with her book."

"By the way, I've heard about her book. They say it's a wonderful piece of fiction. Have you read it?"

"Only snatches of it."

"Who is she, anyhow?"

"A Western Girl."

"Did you have to get her permission to use her title?"

"Yes. According to a late ruling one can be enjoined from using the title of a book or a play who has not the permission of the author and publisher. Of course, this ruling has not been put to the test, but why court a lawsuit when Miss Blinn was willing I should use the title?"

"Evidently she has heard of your success with 'In the Valley of the Moon.'"

"That was why I got her permission. Her book has a tremendously strong title, and my song will do as much toward popularizing her book as her book will toward popularizing my song."

"Fifty-fifty, eh?"

"You've got it."

"Could you get me a picture of her? I'd like to run it in conjunction with a little story about both book and song in Melody Lane."

"I'll ask her. She's a little timid about publicity. Not like most authors."

"Try and get me a picture."

"I'll try."

"Are you going back to Chicago New Year's?"

"Not this year."

"You said you were."

"Yes, I know I did, but I've got to stay right here and battle along with the other fellows. He who hesitates right now is lost. Talk of your wars in Europe, we have some war right here at home in the music business."

"What side are you with?"

"I'm neutral."

"Do you believe in preparedness?"

"I have fortified."

"With what?"

"Orange Blossoms."

"There you go again."

"President Wilson used Orange Blossoms last week."

"Good-bye. I'm going."

"Wait, Jack! You've made a mistake in this ad."

"Where?"

"It should be 'When,' not 'While.' 'When It's Orange Blossom Time in Loveland.'"

"So long."

"Happy New Year."

"Same to you and forty of 'em."

DEATHS

FROM DEC. 1, 1914, TO NOV. 30, 1915, INCLUSIVE.

A

Atwell, Edwin, editor and actor, N. Y. C., Dec. 17, 1914.
Abbretti, Jack, stage mgr., N. Y. C., Dec. 4, 1914.
Arnold, Harry C., Dec. 28, 1914.
Adler, Samuel, prop. man, N. Y. C., Jan. 15, 1915.
Anderson, Max C., mgr., N. Y. C., March 8.
Adams, Charlie, circus, Alexandria, Ind., March 5.
Armstrong, Peter C., mgr., Detroit, Mich., March 23.
Allen, Eva, vaude., Phila., Pa., April 8.
Allen, Nita, actress, Los Angeles, Cal., July 3.
Adams, Geo. (Rube), ——, Koch, Mo., July 8.
Alexa, vaude., Grand Mere, Que., Can., July 20.
Ames, Annie Louise, actress, Waterbury, Conn., Aug. 6.
Armstrong, Paul, playwright, N. Y. C., Aug. 30.
Adams, James R., circus clown, N. Y. C., Aug. 30.
Alexander, Mrs. Helen, actress, Chicago, Ill., Aug. 31.
Abbiati, Cæsar P., musician, San Fran., Cal., Sept. 10.
Arie, H. A., actor, N. Y. C., Sept. 25.
Aahbach, Fred., mus. dir., Milwaukee, Wis., Oct. 15.
Arnold, Mrs. Katherine, actress, Minneapolis, Minn., Oct. 8.

B

Blauvelt, John W., editor, N. Y. C., Dec. 17, 1914.
Burke, Wm. J., actor-stock, Lynn, Mass., Dec. 23, 1914.
Bancroft, Mrs. Zara, vaude., North Rose, N. Y., Dec. 31, 1914.
Bailey, Allan Hunt, actor, Indianapolis, Ind., Dec. 31, 1914.
Bernard, Wm. H., actor-stock, N. Y. C., Jan. 2. 1915.
Bayles, Myrtle, M. P. actress, N. Y. C., Jan. 22.
Balsar, Charles, dr. actor, Jackson, Mich., Jan. 22.
Berger, Nellie, contortionist, Chicago, Feb. 1.
Beisenherz, Henry D., musician, Indianapolis, Ind., Feb. 8.
Bryant, Wm. E., mgr., Boston, Mass., Feb. 15.
Bensley, Eugene W., circus and vaude., Phila., Pa., March 2.
Berger, Rudolf, opera singer, N. Y. C., Feb. 27.
Beachey, Lincoln, aviator, San Fran., Cal., March 14.
Bradlett, J. M., M. P., Phila., Pa., March 13.
Beer, Louis, thea. owner, Brooklyn, N. Y., March 25.
Beere, Mrs. Bernard, actress, London, Eng., ——.
Bales, John, vaude., Waterbury, Conn., March 26.
Belton, Sadie, lilliputian actress, Woonsocket, R. I., April 13.
Bunny, John, dr. and M. P., Brooklyn, N. Y., April 26.
Bent, Frederick W., band mgr., N. Y. C., April 15.
Baker, Charles H., circus, Toledo, O., April 28.
Blunt, Frank S., ——, Terre Haute, Ind., April 21.
Brinkerhoff, Philip, "Cap.," circus, Chicago, Ill., May 2.
Bonara, Ida, dancer, Portland, Ore., April 28.
Bunting, Charles H., mgr., Mystic, Conn., April 27.
Bailey, Fred, adv. agt., N. Y. C., May 2.
Benson, Bob, dram. actor, at sea, May 7.
Bouvet, Marie Marguerite, author, Reading, Pa., May 26.
Burnham, Chas. C., actor, St. Paul, Minn., June 8.
Bigwood, Percy, actor, European War, ——.
Booth, Elmer, comedian, Los Angeles, Cal., June 16.
Bradbury Jr., Benj. B., actor, Bronx, N. Y. C., June 16.
Brown, Matt, violinist, Spur, Tex., June 18.
Boone, David, mgr., New Haven, Conn., May 18.
Bumpus, B. M., actor, Lawrence, Kan., June ——.
Braham Jr., David, actor, near Rhinebeck, N. Y., June 30.
Browne, Florence de C., opera singer, N. Y. C., July 13.
Baker, Harry E., vaude., Baltimore, Md., ——.
Bernard, Gus, circus and dramatic, Lynn, Mass., Sept. 5.
Bohannon, Bert, burl. and M. P. rep., Stamford, N. Y., Sept. 9.
Blumenthal, Sidney, promotor and mgr., Bath Beach, N. Y., Sept. 11.
Bates, Howard A., showman, Buffalo, N. Y., Sept. 12.
Brown, Ida, chorus, N. Y. C., Sept. 14.
Barrett, Patsy, burl., Freeport, L. I., Sept. 7.
Brady, Wm., ——, San Francisco, Cal., Sept. 2.
Buck, Alice, stock, Lake Linden, Mich., ——.
Bull, Edwin A., treasurer, Brooklyn, N. Y., Oct. 7.
Butler, H. P., mgr. and writer, N. Y. C., Oct. 29.
Blakeley, James, actor, London, Eng., Oct. 19.
Bentham, J. H., musician, Grand Rapids, Mich., Oct. 16.
Button, Percy, musician, Washington, D. C., Nov. 1.
Barrie, Mira, ex-actress, N. Y. C., Nov. 18.

C

Collins, Frank, vaude., Newport News, Va., Dec. 10, 1914.
Creighton, James B., minstrel, New Brunswick, N. J., Dec. 11, 1914.
Catalano, Emil, orch. leader, Ft. Wayne, Ind., Dec. 25, 1914.
Curtis, Mrs. Isabel Gordon, Binghamton, N. Y., ——.
Cameron, Wm., actor-manager, Amityville, L. I., Jan. 13.
Crane, Everett, midget, Augusta, Ga., Jan. 12.
Cole, Harry K., vaude. and burl., Jamaica, N. Y., Jan. 14.
Clifford, Harry H., vaude., Chelsea, Mass., Jan. 18.
Coleman, Harry, circus (fat boy), Washington, D. C., Feb. 4.
Carter, Roland, vaude., N. Y. C., March 2.
Chandler, Clarence, M. P. actor, San Fernando Valley, Los Angeles, Cal., Feb. 26.
Cothran, Wm. P., thea. owner, Gulfport, Miss., Feb. 21.
Cole, W. W., circus mgr., N. Y. C., March 10.
Chapman, Harry J., mus. dir., Manchester, N. H., March 5.
Carbone, Agostino, singer, N. Y. C., March 27.
Curdy, John M., vaude. and burl., Amityville, N. Y., March 30.
Carey, Warren, agt., New London, Conn., April 11.
Conn, Geo. P., press rep., Washington, D. C., April 20.
Cooms, Ada B., singer, E. Providence, R. I., April 18.
Cooper, Rita, ——, N. Y. C., April 20.
Carey, Eleanor, actress, Mt. Vernon, N. Y., May 3.
Casey, James F., vaude., N. Y. C., April 28.
Corregan, Donald, scenic artist, Syracuse, N. Y., May 2.
Coolman, De Witt C., mus. dir, N. Y. C., May 19.
Cummings, Patrick F., minstrel mus., Hartford, Conn., May ——.
Claire, Mildred, mus. com. and vaude., N. Y. C., May 31.
Cartwright, Chas., actor, England, ——.
Cody, James H., N. Y. C., June 8.
Collins, Will, agent, London, Eng., June 20.
Cleary, Gladys, actress, N. Y. C., June 22.
Collins, Dan, vaude., Phila., Pa., June 30.
Cate, Brinton J., vaude., Salisbury, N. H., July 5.
Creegan, Moira, actress, N. Y. C., July 9.
Canfield, John D., vaude., Bath Beach, L. I., July 17.
Carvellie, L. F., carnival, San Fran., Cal., July 7.
Cowper, James G., comedian, Lynn, Mass., July 28.
Cronheim, Siegfried, mgr., Newark, N. J., July 22.
Clovertop, Si, circus, Meriden, Conn., July 24.
Clark, Charles H., playwright, Eaglesmere, Pa., Aug. 10.
Coppinger, Patrick, comedian, Boston, Mass., Aug. 6.
Cox, James S., mgr., Estherville, Ia., July 29.
Cross, Will H., circus and vaude., San Fran., Cal., Aug. 26.
Coleman, Eddie, minstrel promoter, Bay Shore, N. Y., Aug. 30.
Clements, Frank, mgr., Cincinnati, O., Sept. 6.
Chatterton, Geo. W., owner, Decatur, Ill., Oct. 2.
Chaplin, Harold, actor-writer, European War, ——.

D

Dickinson, Walter S., monologist, Kansas City, Mo., Dec. 28, 1914.
Dickson, James S., actor, Portland, Me., Jan. 1.
Daly, Jerry, circus, Havana, Cuba, ——.
Delmaine, Fannie, actress, London, Can., ——.
De Caillavet, Arman, dramatist, Paris, France, Jan. 13.
Dee, John A., N. Y. C., Feb. 5.
De Munck, Ernest, musician-composer, London, Eng., ——.
Du Maurier, Guy, author, European War, ——
Darling, Effie, actress, St. Louis, Mo., March 31.
Demonico, Geo., vaude., Chicago, Ill., March 31.
Dorsell, Sabery, vaude. and M. C., N. Y. C., April 10.
Donohue, Alfred, actor, N. Y. C., April 6.
D'Erma, Mme. Rosa, singer, Minneapolis, Minn., April 17.
Driver, Anna, vaude., N. Y. C., April 29.
D'Alroy, Evelyn, actress, Sheffield, Eng., April 29.
Day, Geo. W., actor, N. Y. C., May 19.
Dean, Alf. J., vaude., Orillia, Can., June 4.
Devries, Anton, acrobat, drowned, Metuchen, N. J., June ——.
De Fields, Jr., John, mus. dir., Dansville, Mich., July 6.
Davenport, Vic, ex-actor, ——, July ——.
Donohue, May, actress, N. Y. C., July 19.
Downing, Charlotte, stock actress, Canisteo, N. Y., June 30.
Dixon, Fanny, actress, N. Y. C., Aug. 6.
Denny, Wm. H. L., actor, London, Eng., ——.
Darlington, Dot, vaude., Phila., Pa., Sept. 8.
Denham, Wm. R., veteran actor, N. Y. C., Sept. 21.
Dellehay, Charles, mgr., Ellsworth, Minn., Sept. 23.
Dunlop, Augustus P., N. Y. C., Oct. 8.
Dunkhorst, Edward, pugilist-actor, Chicago, Ill., ——.
Dikeman, Henry M., electrician, Long Island City, N. Y., ——.
De Lussan, Mme. Eugenia, singer, London, Eng., ——.
De Berg, Mme. Carlotta, equestrienne, Jersey City, N. J., Nov. 24.

E

Egan, Frank, showman, Elmira, N. Y., ——.
Edwards, John, vaude., Chicago, Ill., ——.
Elcherly, Prof John W., orch. leader, Ft. Worth, Tex., Jan. 10.
Evans, Geo., vaude. and minst., Baltimore, Md., March 5.
Evans, J. C., scenic artist, Chicago, Ill., Feb. 23.
Emerson, Geo. E., Newark, N. J., March 15.
Elsfeldt, Wm. T., musician, Alameda, Cal., June 23.
Eagan, John, cowboy, Atlantic City, N. J., Aug. 24.
Emerson, Luther O., composer, Boston, Mass., Sept. 30.
Etholia, Mildred, actress, Minneapolis, Minn., Sept. 13.
Edwardes, George, mgr., London, Eng., Oct. 4.
Ellis, J. H. S., mgr., Chicago, Nov. 26.

F

Fairbanks, James, song and dance comedian, Toronto, Can., Dec. 4, 1914.
Fairbairn, Bessie, actress, N. Y. C., Dec. 30, 1914.
Faulkner, Anna Florence, actress, N. Y. C., Jan. 9.
Frothingham, Geo., minstrel, Burlington, Vt., Jan. 19.
Fitzgerald, Daniel, dr. actor, W. New Brighton, S. I., Jan. 23.
Frank, Alexander, mgr., Monticello, N. Y., Feb. 6.
Forrest, Harry, actor, Indianapolis, Ind., Feb. 1.
Fiske, Charles, dr. actor, Rochester, Ky., Feb. 18.
Flint, Dr. Herbert L., hypnotist, New Castle, Pa., March 5.
Faust, Alex. "Jack," burl., N. Y. C., Feb. 22.
Fostelle, Charles, vaude. and mins., N. Y. C., March 25.
Frost, Florus Hamnet, stock, Malden, Mass., March 8.
Foley, Edward, leading man, Miles City, Mont., March 21.
Florede, Nellie, burl., Chicago, Ill., April 13.
Forrester, Frank, burl., Atlanta, Ga., March 28.
Frohman, Charles, producer and mgr., at sea, May 7.
Forman, Justus Miles, author, at sea, May 7.
Free, George H., M. P. mgr., Peekskill, N. Y., May 5.
Fawcett, Allen, actor, San Fran., Cal., June 6.
Forbes, James, agent, Pittsburgh, Pa., June 15.
Frazee, "Alligator Joe" Warren, ——, San Fran., Cal., May 30.
Fanciulli, Francesco, musician, N. Y. C., July 17.
Ford, H. Clay, mgr., Passaic, N. J., July 22.
Field, Frank, stock, Bar Harbor, Me., Aug. 15.
Fay, Tommy, vaude. producer, Kansas City, Mo., Aug. 9.
Fyles, Vanderheyden, dr. critic and writer, N. Y. C., Aug. 10.
Franklyn, Mortimer, actor, N. Y. C., Aug. 10.
Fink, Winship, actor, ——, ——.
Fagerstrom, Freda, circus rider, N. Y. C., Sept. 6.
Fox, Irene, musician, Amarillo, Tex., Aug. 17.
Favar, Marguerite, vaude., Memphis, Tenn., Sept. 21.
Fertiault, Francois, author, Paris, France, Oct. 6.
Fox, Mrs. Julia C., actress, Brooklyn, N. Y., Nov. 24.
Ford, Harry M., asst. mgr., Baltimore, Md., Nov. 26.

G

Graham, Jos. M., singer, ——, April 12, 1914.
Galvin, Ella, actress, Dixon, Ill., Dec. 13, 1914.
Gerville-Reche, Mme., singer, N. Y. C., Jan. 5.
Goldmark, Carl, composer, London, Eng., Jan. 3.
Graham, Lemuel Laken, scenic artist, Brooklyn, N. Y., ——.
Garside, James S., stock owner and mgr., Dubuque, Ia., Jan. 12.
Geller, Billy, vaude., N. Y. C., Jan. 22.
Gavin, Luke, comedian, Sayre, Okla., Jan. 31.
Gerken, S. Ed., ex-minstrel, Pablo Beach, Fla., Jan. 25.
Gardiner, E. M., mgr., Chicago, Ill., Feb. 6.
Gibson, Hugh, actor, N. Y. C., March 4.
Gadwell, Louis, adv. agt., Providence, R. I., March 3.
Goode, Leonard Leslie, actor, Bloomfield, Ia., March 8.
Green, Lew, vaude., Brooklyn, N. Y., March 23.
Gale, Mildred, stock and vaude., San Francisco, Cal., ——.
Green, Mrs. Marguerite A., vaude. and circus, Geneva, N. Y., March 15.
Grimm, Harry, vaude., Jefferson City, Mo., March 12.
Glenn, Ida, actress, N. Y. C., March 26.
Grante, Rose M., actress, Mt. Vernon, N. Y., April 13.
Goldsmith, Mrs. Ina, actress, Albany, N. Y., May 10.
Gregory, Eliot, actor-author, N. Y. C., June 1.
Gerry, Chas. W., stage hand, Kansas City, Mo., June ——.
Griffin, Frank V., adv. agt., N. Y. C., June 19.
Gleason, Lew Wilbur, veteran actor, New Orleans, La., July 21.
Grienauer, Karl, 'cellist, San Fran., Cal., July 16.
Girard, J. E., actor-mgr., Pass-a-Grille, Fla., July 27.
Goodwin, Benjamin, circus, Cambridge, Mass., Aug. 5.
Greene, Edwin, song composer, London, Eng., Aug. 10.
Griggs, Nelson, music pub., Passaic, N. J., Aug. 21.
Gross, Rudolph, musician, N. Y. C., Sept. 4.
Goy, Wm. Thomas, freak, ——, Sept. 8.
Golden, Martin, actor-mgr., New Harmony, Ind., Oct. 24.
Grossman, Louis, usher, N. Y. C., Oct. 21.
Griffen, Violet, burl., Central Islip, L. I., Nov. 8.
Gaylor, May, vaude., Chicago, Ill., Nov. 15.
Gebest, Chas. L., musician, Madison, Ind., Nov. 27.

H

Howard, Frank, minstrel singer, West Union, Ia., Dec. 4, 1914.
Hopper, Mrs. Ida Mosher, actress, N. Y. C., Dec. 1, 1914.
Hotchkiss, Carter, vaude., Harrisburg, Pa., Dec. 3, 1914.
Henry, Carl, vaude., Saranac Lake, N. Y., Dec. 1, 1914.
Hanson, John C., burl. comedian, Kansas City, Mo., Dec. 22, 1914.
Hagenbeck, Lorenz, circus, European War, ——.
Hagenbeck, Henry, circus, European War, ——.
Hadley, Prof. S. Henry, musician, Somerville, Mass., Feb. 2.
Harvey, Vick., vaude., Albuquerque, N. Mex., ——.
Howard, Jefferson, vaude., Shelby, Mich., ——.
Hanson, Frank, actor, Ossipee, N. H., March 23.
Harris, Geo., mgr., N. Y. C., March 16.
Holding, Franklyn E., violinist, Providence, R. I., April 3.
Hollins, Redfern, singer, N. Y. C., April 23.
Hill, C. B., musician (vaude.), Boston, Mass., April 17.
Harper, Olive, author, Phila., Pa., May 3.
Hughes, William, actor, Seattle, Wash., May 2.
Horner, Ada (Ada Randolph), (vaude.), Sacramento, Cal., May 7.
Hoyt, Wm. B., promoter, Buffalo, N. Y., June 11.
Hickey, John M., mgr., N. Y. C., June 6.
Hanrahan, Joseph L., stg. mgr., N. Y. C., June 13.
Hirsh, Harry, carnival, Elgin, Ill., July 25.
Howland, Wm. Le G., composer, Douglas Manor, L. I., July 26.
Holland, David B., director, Brooklyn, N. Y., July 26.
Hobson, Homer, circus, Salina, Kan., ——.
Hall, Chas. P., mgr., Oakland, Cal., Aug. 11.
Hayden, Ola, vaude. and burl., Blackwell's Island, N. Y., ——.
Heckler, Herbert, singer, N. Y. C., Sept. 26.
Harrington, Prof., magic., Haverhill, Mass., Sept. 3.
Hewitt, Ruth, dram. and stock, Altoona, Pa., Oct. 10.
Huntington, John Jay, dram. actor, Blissfield, Mich., Sept. 28.
Hall, Oliver G., m. p. actor, N. Y. C., Oct. 7.
Hughes, Thos. F., aerialist and dancer, Salmon Falls, Me., Oct. 11.
Hervieu, Paul E., author, Paris, France, Oct. 26.
Hesse, William T., acrobat, Brooklyn, N. Y., Oct. 29.
Hayter, Billy N., vaude., Chicago, Ill., Nov. 6.
Helf, J. Fred., song comp., Liberty, N. Y., Nov. 20.
Irene, La Belle, tattooed lady, Phila., Pa., ——.

I

Irish, Charles, actor, Onset, Mass., April 28.
Irish, Annie, actress, New Bedford, Mass., ——

J

Johnson, Geo. A. D., actor, Los Angeles, Cal., Dec. 31, 1914.
Jacobs, H. R., mgr., Schenectady, N. Y., Jan. 1.
Jundt, Alfred C., vaude., N. Y. C., April 15.

Jessop, Geo. H., playwright, London, Eng., March 22.
Jackson, Geo. M., circus and vaude., Reading, Mass., May 14.
Johnson, Geo. C., vaude., Brooklyn, N. Y., June 6.
Joseffy, Rafael, pianist, N. Y., June 23.
Joyce, Kitty, actress, N. Y. C., June 23.
Jowitt, Fred, actor, Norfolk, Va., June 29.
Judah, Abraham, mgr., Kansas City, Mo., Oct. 26.
Johnson, Stuart, actor, N. Y. C., Nov. 7.

K

Kleeko, Roman, chorus man, N. Y. C., Dec. 25, 1914.
Kinzie, Van, actor, Brooklyn, N. Y., Nov. 30, 1914.
Kurkamp, John, singer and stg. dir., Sheffield, Eng., ——.
Kammerlee, Gus, singer, Dorchester, Mass., Feb. 8.
Kelly, James, vaude., Yonkers, N. Y., Feb. 26.
Keltner, Edgar H., vaude., Omaha, Neb., Feb. 22.
Konig, Karl, vaude., Mt. Vernon, N. Y., March 6.
Keeley, Gus B., vaude., N. Y. C., March 24.
Kolb, Mrs. Clarence, actress, San Francisco, Cal., March 5.
Kline, Otto, circus, N. Y. C., April 21.
Klein, Charles, author, at sea, May 7.
Kersands, Billy, colored comedian, Artesia, N. Mex., June 29.
Koch, Victor, comedian, N. Y. C., July 6.
Kinnie, Frank, circus owner, near Ogdensburg, N. Y., Aug. 16.
Kerchner, Prof. Karle, bandmaster, Bath, Me., Sept. 10.
Kendig, Walter, M. P. actor, Yonkers, N. Y., Oct. 13.
Kaufman, Chas. W., actor, N. Y. C., Oct. 7.
Kiernan, Thomas, vaude., Brooklyn, N. Y., Nov. 3.

L

Lamont, Eddie, vaude., Hamilton, Can., Dec. 28, 1914.
Linton, John, Melbourne, Aus., Nov. 13, 1914.
Labarge, Paul, stage carpenter, Bay City, Mich., Jan. 31.
Lawton, Alger (Miss), vaude., Phila., Pa., Jan. 31.
Lawton, Stanley, musician, St. John, Can., Feb. 23.
Larsen, Luella, actress, Chicago, Ill., Feb. 18.
Lee, Georgie, actress, Elizabeth, N. J., March 31.
Leigh, Tom J., vet. actor, Washington Heights, N. Y., March 24.
Lombardi, Mario, opera mgr., Portland, Ore., April 21.
Lee, Chester A., actor, El Paso, Tex., May 12.
Long, Frank E., mgr., Minneapolis, Minn., May 17.
Lang, Joseph, ex-minstrel, Chicago, May 22.
Light, Ruth Irene, child actress, Kansas City, Mo., ——.
Lucchesi, Ricardo, musican, Los Angeles, Cal., June 14.
Le Moyne, Sarah C., actress, Lake Placid, N. Y., July 17.
Little, Richard W., mgr., Scarsdale, N. Y., July 6.
Long, Samuel, M. P. promoter, N. Y. C., July 28.
Leavitt, John M., mfg., N. Y. C., July 24.
Lambrigger, Julia, Orrville, O., Aug. 5.
Lewis, St. John, artist, N. Y. C., Aug. 21.
Leslie, Blanche, singer, N. Y. C., Aug. 26.
Leamy, Ed. J., mgr.-prod., Syracuse, N. Y., Oct. 14.
La Clair, Lou, vaude., Phila., Pa., Oct. 29.
LaDue, Pearl, dancer, Phila., Pa., Nov. 16.
Leonard, Harry, dr. director, en route to Chicago, ——.

M

Merrick, Tommy, minstrel, N. Y. C., Dec. 10, 1914.
Merchant, Ralph, stock actor, Fitchburg, Mass., Dec. 17, 1914.
Marshley, Carrie, vaude., Chicago, Ill., Dec. 10, 1914.
Maplin, Alfred W., actor, Staten Island, N. Y., Jan. 10.
MacKinder, Lionel, comedian, European War, ——.
McGreevy, Charles, stage carpenter, Amityville, L. I., Jan. 4.
Malvina, Mme. Carola, dancer, N. Y. C., Jan. 17.
Mack, Earl, dr. and vaude. actor, Mason City, Ia., Jan. 17.
McVay, William, actor, N. Y. C., Jan. 25.
Meyer, Louis, mgr., Brighton, Eng., Feb. 1.
Manning, Rose, actress, Phila., Pa., Feb. 18.
Mackway, Edward, dr. actor, Oak Park, Chicago, Feb. 24.
Miller, Chas., orch. leader, Brooklyn, N. Y., March 3.
Mooney, Julia, vaude. and m. c., N. Y. C., March 6.
Morse, David L, electrician, Springfield, Mass., March 9.
Montague, Gladys, actress, N. Y. C., March 18.
MacKenzie, Archie, mgr., Cambridge, O., March 16.
Martin, Luke J., actor, N. Y. C., April 8.
Miller, Carl, musician, Aurora, Ill., April 9.
McNally, Peter S., press agt. and swimmer, at sea, April 10.
Moncrief, Richard, actor, St. Louis, Mo., April 6.
Mann, Natt. D., composer, San Fran., Cal., April 12.
McGee, James, vaude., Chicago, Ill., April 20.
Mayes, Jack, aeronaut, Agua Caliente, Cal., May 2.
Morgan, Edw. M., vaude., Paterson, N. J., May 23.
Morrison, William, mus. dir., N. Y. C., May 26.
MacMahon, James, mgr., Peterson, Sydney, Aus., April 30.
Morin, Robt. F., singer, San Fran., Cal., May 30.
McGreevy, Jack, vaude., Beaumont, Tex., May 27.
Morris, Dahlia, actress, Akron, O., June 14.
Miller, Wm. I., circus, Bridgeport, Conn., June 20.
Morser, Leon, promoter, San Fran., Cal., July 11.
McCarthy, Nellie, vaude., Hamilton, O., July 15.
Martin, Charles, vaude., Cincinnati, O., July 11.
Medina, Ben, ex-performer, Bedford City, Va., July 12.
Magee, John J., comedian, N. Y. C., July 26.
Moynam, Richard, M. P. promoter, near Hastings-on-Hudson, N. Y., July 30.
McDonough, John, actor, Chicago, Ill., July 30.
McGirr, Isaac, musician, Washington, Pa., Sept. 23.
Mackey, C. Stanley, musician, Phila., Pa., Sept. 26.
McNish, Rose F., vaude., St. James, L. I., Oct. 1.
McMahon, Thomas J., comedian, N. Y. C., Oct. 3.
Mack, Hugh, singer, Spuyten Duyvil, N. Y., Oct. 22.
Miles, David, actor-producer, N. Y. C., Oct. 28.
Marcus, Henry M., musician, Buffalo, N. Y., Oct. 24.
Macauley, John T., owner, Louisville, Ky., Nov. 3.
Miles, Viola B., ex-actress, Winterville, Mass., Nov. 5.
Moreland, Arthur C., dr. and minstrel, N. Y. C., Nov. 17.
Mershon, Fred. V., vaude., McGregor, Ia., Nov. 10.
Murray, Everett J., actor, Brooklyn, N. Y., Nov. 24.
Meager Dorothy, actress, Jersey City, N. J., Nov. 26.
Major, Agnes, actress, Chicago, Nov. 28.

N

Nye, Simon N., mgr., Colo. Springs, Colo., March 4.
Nichols, Howard D., mgr., Albany, N. Y., April 19.
Niemeyer, Julius, ex-actor, N. Y. C., May 18.
Nova, Joy, mus. dir., Brooklyn, N. Y., July 20.
Nielsen, Christine, actress, London, Eng., Sept. 3.
Neff, M. A., M. P. promoter, Cincinnati, O., Oct. 6.
Nannary, Wm., mgr., San Fran., Cal., ——.

O

Olsson, Chas., doorman, N. Y. C., March 26.
Ongley, Byron, playwright, Wilmington, Del., Oct. 23.
Ockerman, Florence, actress, Jersey City, N. J., Nov. 29.

P

Perugini, Signor, singer, Phila., Pa., Dec. 3, 1914.
Pell, Arthur Cortlandt, mus. director, Brooklyn, N. Y., Dec. 24, 1914.
Purdy, George, mus. director, Kingsbridge, N. Y., Jan. 4.
Pierce, Burt Fuller, minstrel, Oxford, Mass., Feb. 6.
Parks, John W., circus prop., Bedford City, Va., ——.
Pincus, Henry, mgr., Houston, Tex., Feb. 25.
Parquette, Wm., song writer, Chicago, Ill., Feb. 27.
Pale, Vera, actress, N. Y. C., March 8.
Pusey, Charles, actor, Phila., Pa., ——.
Palmer, John Fay, actor, Trenton, N. J., March 25.
Plympton, Eben, actor, N. Y. C., April 12.
Padley, Thos. E., musician, Providence, R. I., April 7.
Pawley, Francis A., M. P., Asbury Park, N. J., April 22.
Prentice, Frederick (Kid), circus, Bridgeport, Conn., April 17.
Purcell, Gertrude, singer, Boston, Mass., ——.
Parker, Harry, actor, Georgetown, Ky., May 23.
Pursal, Ernest N., ——, San Francisco, Cal., June 2.
Phelan, Elsie G., author, Dorchester, Mass., June 10
Patrick, Warren A., CLIPPER's Chicago rep., Chicago, Ill., June 18.
Phillips, Edwin R., M. P. actor, Coney Island, N. Y., Aug. 30.
Payton, Mrs. Elizabeth S., Centerville, Ia., Sept. 14.
Polk, Frank, Cincinnati, O., Sept. 21.
Palmer, Pauline, singer, N. Y. C., Sept. 27.
Page, Eddie E., vaude., N. Y. C., Nov. 24.

Q

Quick, Logan, stage, New Orleans, La., Nov. 15.

R

Reiff, Mrs. Elizabeth (Mrs. Henry C.), vaude., Rochester, N. Y., ——.
Reed, Edward, vaude., Chicago, Ill., Jan. 31.
Robinson, Harry A., booking mgr., N. Y. C., March 5.
Russell, Katherine, ex-actress, Reading, Pa., March 8.
Raymond, Bob, burl., N. Y. C., March 23.
Ranous, Wm. V., M. P., —— Cal., April 3.
Rashetta, Carl, vaude. mgr., Portland, Ore., April 16.
Raebel, Florence Ida, midget, Freeport, L. I., ——.
Reynolds, Fred G., actor, Chicago, Ill., March 18.
Royden, Erlynne, actor, N. Y. C., May 5.
Russell, Jack B, vaude., Denver, Colo., May 10.
Rice, John C., vaude., Phila., Pa., June 5.
Roberts, R. A., actor, N. Y. C., June 5.
Reno, Geo. B., vaude., Grand Rapids, Mich., June 22.
Ring, Grace, actress, N. Y. C., July 13.
Rosenfeld, Carl, mgr., Berlin, Germany, ——.
Roche, James C., actor-playwright, N. Y. C., Aug. 24.
Russell, Fred, circus, Creston, Ia., ——.
Rankin, Maude R., Chicago, Ill., ——.
Roberts, A. M., "barker," San Fran., Cal., Sept. 11.
Rothert, Grace, vaude., Chicago, Ill., Oct. 1.
Reed, Etta, actress, Springfield, Mass., Oct. 10.
Rockwell, D. M., pianist, Mt. Vernon, O., Sept. 26.
Redmund, Wm., veteran actor, Piermont, N. Y., ——.
Rawlston, Zelma, vaude. singer, N. Y. C., Oct. 30.
Romine, Edward F., actor, Jersey City, N. J., Nov. 1.
Ross, Roscoe, circus employee, Elizabeth, N. J., Nov. 4.
Robinson, Johnnie, drummer, Syracuse, N. Y., Oct. 30.
Reed, Leslie, M. P. actor, near Santa Barbara, Cal., Nov. 19.
Rolland, Edna, M. P. actress, Colo. Springs, Colo., Nov. 26.
Rank, Charles O., stg. mgr., Logansport, Ind., Nov. 28.

S

Scott, Bob, vaude., Portland, Me., Dec. 10, 1914.
Spencer, Leonard, actor and mgr., N. Y. C., Dec. 15, 1914.
Simmons, "Bill," vaude., Schuylerville, N. Y., Dec. 1, 1914.
Sherman, Charles, vaude., Milwaukee, Wis., Dec. 15, 1914.
Shea, Paddy, vaude., Detroit, Mich., Dec. 18, 1914.
Scott, Matthew, animal keeper, Bridgeport, Conn., Dec. 22, 1914.
Sharkey, Thos. J., theatre staff, Brooklyn, N. Y., Dec. 24, 1914.
Stevenson, Wm. H., vaude., Camden, N. J., Jan. 5.
Stutt, John G., actor, Los Angeles, Cal., Jan. 12.
Salisbury, Roscoe R., doorman, N. Y. C., Feb. 8.
Stewart, Herbert W., actor, N. Y. C., Feb. 12.
Smith, Geo. L., prop. man, Sharon Mass., Feb. 15.
Stone, Col. Frank P., mgr., Wellesley, Mass., March 4.
Smith, Eva, ——, Caldwell, N. J., March 5.
Sullivan, Joseph, actor, N. Y. C., Feb. 27.
Shipman, James W., circus, Brattleboro, Vt., March 10.
Stites, Frank, aviator, University City, Cal., March 16.
Staley, Geo. C., actor, Elizabeth, N. J., April 5.
Streamer, Valney, actor, Amityville, L. I., April 14.
Secardo, Leslie, vaude., Paterson, N. J., May 6.
Shoemaker, Jack, burlesque mgr., N. Y. C., June 1.
Sanbrook, Jacob J., actor, Yonkers, N. Y., June 14.
St. James, Laura D., actress, N. Y. C., June 22.
Sooy, Oscar, vaude., killed between Easton and Allentown, Pa., July 5.
Seamon, Frank W., vaude., New Brunswick, N. J., July 3.
Stewart, Howard R., vaude., Phila., Pa., July ——.
Stewart, Melville W., actor, Sea Gate, N. Y., Aug. 5.
Seixas, Geo. W., music pub., N. Y. C., Aug. 19.
Siebert, Adolph E., mgr., Norfolk, Va., Sept. 3.
Starr, Geo. O., press agt. and mgr., London, Eng., ——.
Sumner, Roy, vaude., Sheepshead Bay, N. Y., Aug. 31.
Stuart, Ralph, actor, N. Y. C., Sept. 12.
Sutter, Marie E., actress, Central Islip, N. Y., Sept. 6.
Shaw, Charles, M. P. actor, N. Y. C., Sept. 18.
Smith, Phillip H., vaude., Camden, N. J., Sept. 21.
Seymour, Arthur J., vaude., Norwich, Conn., Oct. 12.
Schneyer, Samuel, actor, N. Y. C., Nov. 12.
Storey, Mrs. Sarina de F., Jancer, Taft, Cal., Nov. 11.
Sinsheimer, Mrs. Alvina, musician, N. Y. C., Nov. 20.

T

Towle, Chas. F., mgr., Pittsburgh, Pa., Dec. 1, 1914.
Trump, John N., press agt., Denver, Colo., Dec. 10, 1914.
Treat (Rella), May, soubrette, Chicago, Ill., Dec. 25, 1914.
Tenney, Herman E., ——, Springfield, Mass., Jan. 1.
Tighe, Thomas R., mgr. and mus., St. Johnsbury, Vt., March 19.
Turkalt, Princess, dancer, San Fran., Cal., March 18.
Thompson, Monte, mgr., Boston, Mass., April 13.
Thompson, Dana C., circus, San Fran., Cal., May 10.
Towers, David Irving, mgr., N. Y. C., May 26.
Talbert, Frank, circus, bet. Fall River and New Bedford, Mass., ——.
Taylor, Charles E., vaude., Pittsburgh, Pa., Sept. 29.
Thorpe, Claude R., vaude. singer, Los Angeles, Cal., Oct. 6.
Thieme, Otto, midget, N. Y. C., Nov. 26.

V

Vincent, Eva, actress, N. Y. C., Dec. 10, 1914.
Voorhees, Chas. Calvin, actor, Kankakee, Ill., Jan. 11.
Van Winkle, Asa. T., musician, Montclair, N. J., Jan., 25.
Van Valkenberg, E. C., ——, Hagerstown, Md., Feb. 13.
Valora, Josephine, dr. actress, Elmira, N. Y., Jan. 4.

W

Wright, John D., vaude., Dunmore, Pa., Dec. 18, 1914.
Weston, Marie, vaude., N. Y. C., Dec. 18, 1914.
Weeks, Frank Marvin, actor, Rexburg, Ida., Dec. 26, 1914.
Warner, Richard, agent, London, Eng., Dec. 31, 1914.
Wilder, Marshall P., monologist, St. Paul, Minn., Jan. 9.
Wood, John, gymnasium owner and instructor, N. Y. C., ——.
Walker, John P., lecturer, Chicago, Ill., ——.
Watson, Bob, acrobat, Brooklyn, N. Y., Jan. 7.
Wood, Mrs. John, actress, England, Jan. 12.
Williams, Gus., vaude., Yonkers, N. Y., Jan. ——.
Winter, Fred, song writer, London, Eng., Jan. 11.
Williams, James, actor, Yonkers, N. Y., Jan. 19.
Wiegand, Chas. F., mgr., N. Y. C., Jan. 26.
Williams, Warren, stage mgr., El Paso, Tex., Jan. 27.
Washburn, Rena, burlesque, Cleveland, O., Feb. 8.
Waldteufel, Emile Chas., orch. leader, Paris, France, Feb. 16.
Wagner, Joseph, mgr., Phila., Pa., March 1.
Weyrich, J. Veck, stage mgr., Brooklyn, N. Y., March 7.
Whyte, Charles P., mgr., Chicago, Ill., March 1.
Wheat, Leo P., musician, Washington, D. C., March 27.
Webster, Matthew, dancer, Quincy, Ill., ——.
Watson, Sam, burl., Trenton, N. J., April 16.
Woodthrope, Bud, actor-stage mgr., East Saginaw, Mich., April 8.
Way, Jeannette, stock actress, Syracuse, N. Y., April 13.
Wilstach, Claxton, mgr., Boston, Mass., April 26.
Webster, Howard A., mus. dir., Reading, Pa., April 4.
Welby, Jake, minstrel, Chicago, April 21.
White, Frank, circus, Olive Hill, Ky., April 26.
Walcott, Julia, actress, Chicago, ——.
Ward, Larry, musician, Baltimore, Md., June 29.
Whitton, Joseph M. B., mgr., Stamford, Conn., July 11.
Witt, Margaret, actress, Kingsbridge, N. Y., July 6.
Winegard, Ruth, vaude., Denver, Colo., July 17.
Waldron, Mrs. Isabel, actress, Jamaica, N. Y., July 21.
West, Wm. H., actor, Los Angeles, Cal., Aug. 28.
Williams, Arthur, comedian, London, Eng., Sept. 15.
Wilson, Leonora, vaude., Williamsport, Pa., Sept. 21.
Whalley, Mrs. A. G., vaude., Boston, Mass., Sept. 19.
Walsh, Blanche, actress, Cleveland, O., Oct. 31.
Wright, Geo. W., actor, Toledo, O., Sept. 9.
Walker, Louis, actor, London, Eng., Nov. 1.
Willard, Edward S., actor, London, Eng., Nov. 9.
Wilson, Mrs. Francis, ex-actress, N. Y. C., Nov. 18.
Wheeler, De Witt Clinton, m. p., N. Y. C., Nov. 21.
Walters, Nellie, actress, N. Y. C., Nov. 21.

Y

Young, Frank, actor, Buck Grove, Ia., March 30.
Young, John D., Phila., Pa., April 24.

Z

Zitterbart, Prof. Fidelis, musician, Pittsburgh, Pa., Aug. 30.

THEY DIDN'T BELIEVE ME

OUT OF TOWN NEWS

OMAHA, NEB.

BRANDEIS (Crawford, Pilley & Zehrung, mgrs.)—"The Birth of a Nation" continues.

BOYD (W. J. Burgess, mgr.)—High class motion pictures.

GAYETY (E. L. Johnson, mgr.)—"Puss Puss" Dec. 19-25.

EMPRESS (Wm. La Doux, mgr.)—Vaudeville and motion pictures.

KRUG (W. W. Cole, mgr.)—North Bros.' Stock Co., in "The Great Divide," 19-25.

ORPHEUM (Wm. P. Byrne, mgr.)—Bill week o 19: "A Telephone Tangle," Frank Fogarty, Eugene Damond, Aurora of Light, Mr. and Mrs. Norman Phillips, Brooks and Bowen, Long Tack Sam Co., and Orpheum Travel Weekly.

STRAND, HIPP, ELITE, ROLF'S, FARNAM, PALACE, PRINCESS, BESSE and MONROE, motion pictures only.

Baltimore, Md. — Ford's (Chas. E. Ford, mgr.) motion pictures Dec. 20-25, "Kick In" 27-Jan. 1.

ACADEMY (Tunis Dean, mgr.)—"Some Party" 20-25, "Pollyanna" next week.

PALACE (Wm. Ballauf, mgr.)—Merry Rounders 20-25, the Girl Trust next week.

GAYETY (J. C. Southerland, mgr.) — Beauty, Youth and Folly 20-25, Hello Girls next week.

MARYLAND (Fred C. Shamberger, mgr.)—Bill 20-25: Herbert's dogs, Sokoloff, Dugan and Raymond, Hallen and Fuller, Harry Rose, Oliver and Olp, G. Aldo Randegger, Herbert Clifton, Wood and Wyde, Violet Dale, and Myrl and Delmar.

GARDEN (Geo. Schneider, mgr.)—Bill 20-25: Fascinating Kiddies, Grant Gardner, Orren and Drew, Jewell's Manikins, Elena Gale, Haviland and Thornton, Fancette Sisters, and Van Dyke.

VICTORIA.—Bill 20-25: Jane Woods, Stanley and Le Brack, Aldine, Philbreck and Deveau, Francis Farino, and Silber and North.

Evansville, Ind.—Wells Bijou (C. F. Rose, mgr.) "It Pays to Advertise" Jan. 2, "The Peasant Girl" 11, Howe's pictures 14, 15, "Within the Law" 23.

NEW GRAND (Otto Meyer, mgr.)—Bill Dec. 20-22: "Tango Shoes," Moore, Gardner and Rose, Vera Berliner, Burke and Burke, and Swain's rats and cats. Bill 23-26: Doree's Beaux and Belles, Smith and Farmer, Wilfred Dubois, the Gaudsmidts, and Empire Comedy Four.

ORPHEUM and NORTHSIDE (Chas. Sweeton, mgr.)—Amateurs, vaudeville and motion pictures.

MAJESTIC, PRINCESS, SAVOY, CRITERION, RIVERSIDE, NOVELTY, COLONIAL, FRANKLIN, VIRGINIA, COLUMBIA, FULTON, VALADA, STADIUM, GOVERNOR, ALHAMBRA, JEFFERSON, WOODLAWN, WALNUT, FAVORITE, CASTLE HALL and ALAMO, motion pictures.

Decatur, Ill.—Empress (George Fenberg, mgr.) vaudeville.

NOTES.

MEMBERS of the Parr Musical Comedy Co. called at the Decatur office of CLIPPER Dec. 15. This company will make three more week stands in Illinois and then go into Missouri.

PULLIN'S COMEDIANS continue to play to good business in Northern Missouri.

A. SIGIFRIED, manager of a local picture house, spoke for two hours to members of the local chapter of the Drama League 13. He spoke from his experience with carnival, variety and vaudeville shows.

Elgin, Ill.—Grand (W. B. Newman, mgr.) five acts of vaudeville Dec. 20-22, Sherman Players 23-25.

TEMPLE, ORPHEUM and STAR, pictures.

"ON TRIAL" pleased almost capacity business Dec. 14.

"THE YELLOW TICKET" was presented by the Sherman Players 16-18.

Atlanta, Ga.—Atlanta (Homer George, mgr.) "Birth of a Nation" continues until Dec. 25, inclusive. "The Garden of Allah" 27-29, "Everywoman" 31-Jan. 1.

FORSYTH (Geo. Hickman, mgr.)—Bill 20-25: Anker Trio, Joan Sawyer and company, Trovato, Weimers and Burke, Welling-Levering Trio, Jas. F. McDonald, and Frances Nordstrom.

BONITA (Geo. Campbell, mgr.)—Tableau and pictures.

BIJOU.—Musical comedy.

COLUMBIA.—Burlesque.

GRAND, STRAND, GEORGIAN, SAVOY, VAUDETTE, TWO ALAMOS, VICTORIA, ALPHA, ALSHA, DE SOTO and BELLWOOD, pictures only.

AUDITORIUM.—Under auspices of local militia, "The Battle Cry of Peace" is shown 20-25.

Lowell, Mass.—Keith's (Benj. Pickett, mgr.) bill Dec. 20 and week: The Three Floods, Ramsdell Duo, Robinson and McShane, Derkin's animals, Kenny and Hollis, Kelley, Willey and company, Gallagher and Martin, and Hearst-Selig Weekly.

OPERA HOUSE (E. A. Cuddy, mgr.)—The Emerson Players offer "The Big Idea" 20-25. Vaudeville and pictures on Sundays.

COLONIAL, JEWELL, OWL, MER'K SQ., ROYAL and VOYON'S, pictures only.

ALHAMBRA, ACADEMY, PLAYHOUSE and WOLF THEATRES, remain closed.

Zanesville, O.—Schultz (Arthur Morely, mgr.) dark Dec. 20-25, "Adele" 27, "Uncle Tom's Cabin" Jan. 1, Howe's pictures 5.

WELLER (S. A. Weller, mgr.)—Al. G. Field's Minstrels Dec. 29.

ORPHEUM (E. R. Harris, mgr.)—Ted Dalley Stock Co.

IMPERIAL, QUIMBY'S, GRAND and AMERICAN, motion pictures.

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JOSEPH KING, Director. Manager of Empire Theatre, Pittsburgh, Pa.

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FRANK CLARK
(Manager Waterson, Berlin & Snyder, Chicago)
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Wardrobe, ability, sobriety, youth, quick, accurate study. People that can do Specialties preferred. Write age, weight, height, salary. Week stands. Photos, programmes. Route Hamilton, week 20-25; Peterboro, 27-Jan.1, Belleville, week Jan. 3-8. All Ontario.
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Not less than 5 ft. 10 in.; weight, 160 lbs.; age between 25 and 30. Must have wardrobe and be able to act.
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A MERRY CHRISTMAS AND HAPPY NEW YEAR
TO OUR MANY FRIENDS
BILLY AND BOBBY DE RUE AND THEIR MERRY MINSTREL CO.

Hamilton, Can.—Grand (A. Strowger, mgr.) May Bell Marks Co. has done excellent business in repertoire here. "Potash & Perlmutter" Dec. 25.

TEMPLE (Jas. Wall, mgr.)—For week of 20 the stock company plays its last attraction, "Mam'zelle." Beginning 27, vaudeville and pictures.

SAVOY (Geo. Stroud, mgr.)—Darlings of Paris 20-25. The Tempters 27 and week.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) "A Little Girl in a Big City" Dec. 20-25.

ACADEMY (Cary McAdow, mgr.)—Broadway Belles 20-25.

KEITH'S (W. B. Garyn, mgr.)—Bill 20-22: Harvey-De Vora Trio, the Skatielles, McCarthy, Sternad and company, Ned Nestor and his Sweethearts, the Exposition Jubilee Four, and Cota Santos and his band. New bill 23-25.

Hoboken, N. J.—Empire (A. M. Bruggeman, mgr.) Roseland Girls Dec. 20-25, with Dolly Ward,

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Virginia Ware and others. The Strolling Players 27 and week.

LYRIC (G. S. Riggs, mgr.)—(Loew) bill 22: Douglass Flint and company, Golding and Keating, Frankie Fay, Haveland Sisters, and Kennedy and Nelson. Bill 23-25: Pauline and her leopards, Overholt and Young Sisters, Hazel and Ann, Mons. Herbert, and Lewis and Manning.

San Antonio, Tex.—Grand (Sid H. Wells, mgr.) "The New Henrietta" Dec. 25-27.

MAJESTIC (Edward Raymond, mgr.)—Inter-State vaudeville.

EMPIRE (W. J. Lytle, mgr.)—Moving pictures.

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OUT OF TOWN NEWS

KANSAS CITY, MO.

SHUBERT (Earl Steward, mgr.)—"Twin Beds" Dec. 19-25.

GRAND (Seymour Rice, mgr.)—"The Winning of Barbara Worth" 19-25.

AUDITORIUM (E. J. Blunkall, mgr.)—Double bill, "Gates Ajar" and "Whose Baby Are You?" 19-25.

GARDEN (M. M. Dubinsky, mgr.)—Dubinsky Bros.' Co. is proving one of the biggest successes yet.

GAYETY (George Gallagher, mgr.)—Ben Welch's Big Show 19-25.

CENTURY (Thos. Taaffe, mgr.)—The Military Maids 19-25.

ORPHEUM (M. Lehman, mgr.)—Bill week of 19: Fashion Show, Walter C. Kelly, Pat Rooney and Marion Bent, Elsie Faye and company, Claude and Fannie Usher, and Garcinetti Bros.

GLOBE (Cy Jacobs, mgr.)—Six acts and pictures.

EMPRESS (H. La Doux, mgr.)—Vaudeville and pictures.

AMONG visitors at the SOUTHWESTERN BUREAU of THE CLIPPER last week were: H. M. Vendig, Snitz Seymour, J. Hollobeau, Lawrence Bringham, Ferris Taylor, Olivette Paul, Midge Carroll, Annabell Carter, Gertrude Ryan, Cora Witt, Alice Binet, Agnes Rodgers, Nellie Clark, Frank De Atley, Eddie Dunn, Ernest Mack and Eddie Manley.

St. Joseph, Mo.—Lyceum (C. U. Philley, mgr.) Tip Top Girls Dec. 25, matinee and night.

CRYSTAL (Fred Cosman, mgr.)—High class vaudeville and tabloid musical comedy.

ELECTRIC (T. C. Schroeder, mgr.)—High class vaudeville and feature pictures.

COLONIAL, ROYAL, EMPRESS and ORPHEUM, pictures.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) for week of Dec. 19, Jos. Sheehan, in "The Bohemian Girl;" "The Pink Lady" 26-Jan. 1; "The New Henrietta" week of 3.

CRESCENT (T. C. Campbell, mgr.)—"A Pair of Sixes" 19-25, "Bringing Up Father" 26-Jan. 1.

GREENWALD (Mrs. H. Greenwald, mgr.)—Another good week's business was reported from this continued popular price show house ending 18.

DAUPHINE (Lew Rose, mgr.)—The Dauphine burlesquers were strengthened week of 12 by the addition of Nat S. Jerome, late of "Potash & Perlmutter" company, who closed here two weeks ago, and Princess Zuleka, said to be direct from Panama Exposition. "The Bath" and "The Beauty Spot" were the burlesques, and both went big.

ORPHEUM (Arthur B. White, mgr.)—Bill Christmas week: Marie Cahill, Wm. Morris and company, Nan Halperin, the Misses Campbell, Master Frankie Murphy, Bertie Ford, and Arnold and Florenz.

JOHN MCCORMACK, the Irish tenor, gave a concert at the Athenæum Dec. 15, to a large and fashionable audience.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) Emma Bunting Players, in "The Prince Chap," Dec. 25, "Paris Fixers" 30-Jan. 1

ORPHEUM (Arthur Lane, mgr.)—Bill week of Dec. 20: Gus Edwards' Song Revue, Cheebert's Manchurians, Beaumont and Arnold, Harry Lester Mason, Four Melodious Chaps, the Gliders, and Orpheum Travel Weekly.

LYRIC (Benj. M. Stainback, mgr.)—Emma Bunting presented "Nobody's Girl" week of 13, to crowded houses, closing a very successful special engagement of four weeks. For the present this theatre is dark.

MAJESTICS (3), EMPIRES (2), PRINCESS, ALAMO, COLONIAL, QUEEN, PLAZA, PALACE, CARROLTON, AMERICAN, ECHO, SUBURBAN, LAMAR, EDEN, REX, CRYSTAL, LASVA, OXFORD, WELLINGTON, IMPERIAL DE LUXE, DE SOTO, SHAMROCK, BELVEDERE, BEAUTY, ELITE, STRAND, GEM, LIBERTY, CHELSEA, IMPERIAL (2), METROPOLITAN, DAISYS (2), PASTIMES (2), JOY, SAVOY, ROYAL, FAMOUS, COLUMBIA and PEKIN, motion pictures only.

THEY DIDN'T BELIEVE ME

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) Yale Glee Club Dec. 20. "High Jinks" 28, "The Pink Lady" 30.

GRAND (John B. Vick, mgr.)—Bill 20-22: Harris and Manion, the Mendelsohn Four, Morris and Sherwood, "Fixing the Furnace." Bill 23-25: "The Little Stranger," Sullivan and Pasquelina, the Brothers Artois.

GAY, BIJOU, CRYSTAL, MAJESTIC, REX, QUEEN, GEM and LYRIC, motion pictures only.

Nashville, Tenn.—Vendome (W. A. Sheetz, mgr.) "High Jinks" Dec. 25.

PRINCESS (Harry Sudekum, mgr.)—Vaudeville and pictures.

PARTHENON, VICTORIA, STRAND, CRYSTAL, ELITE, FIFTH AVENUE, ALHAMBRA, REX and CRESCENT, pictures only.

HIPPODROME (Jno. A. Murkin, mgr.)—Skating and dancing.

Birmingham, Ala.—Jefferson (R. S. Douglass, mgr.) "High Jinks" Dec. 22, matinee and night; "When Dreams Come True" 25, matinee and night; "Birth of a Nation" week of 27.

LYRIC (M. L. Semon, mgr.)—Bill 20-22: Alexander Bros., Gruet and Gruet, Lunette Sisters, Colonial Maids, and Joe Cook. Bill 23-25: Nichols and company, Olive North, Francis Pierlot, Allman and Dody, and Ameta.

BEST (E. L. Lenhart, mgr.)—Wakefield Players, indefinite.

ORPHEUM (Boone Kelly, mgr.)—Joe Mack's Blue Birds, in burlesque.

NOTES.

THE COLONIAL, a handsome photoplay house, opened its doors to the public Dec. 12. Triangle pictures will be shown exclusively, under the management of Abernathy & Calhman, who are the owners of the Strand.

H. M. NEWSOME, owner of the Triangon and Amuse-U, has decided to let the public name his new Third Avenue house, which is to open soon after Christmas.

MILLIE DE LEON, "The Girl in Blue," has been a box office attraction at the Orpheum.

MARGARET CLEMENS, at the Orpheum, has elicited much favorable comment by her artistic work.

Mobile, Ala.—Lyric (M. A. McDermott, mgr.) "Freckles" Dec. 23, "The Pink Lady" 25, Boston Grand Opera Co., in "The Bohemian Girl," 27; Neil O'Brien's Minstrels, New Year's, matinee and night.

COLUMBIA (Laurendine & Touart, mgrs.)—The Virginia Beauties enjoyed big business at this house week of Dec. 13.

CROWN, EMPIRE, CRESCENT and QUEEN, feature films.

Grand Rapids, Mich.—Powers' (H. G. Sommers & Co., mgrs.)—"The Birth of a Nation" Dec. 24-Jan. 2, "Potash and Perlmutter" 6-8.

EMPRESS.—Bill 20-25: Adonis, Sam Barton, Chip and Marble, Ryan and Tierney, Savoy and Brennan, Sharp and Turek, and Walter Milton and company.

ORPHEUM (Harvey Arlington, mgr.)—Bill week of 20 Emmett's canines, Hilton and Hughes, Jennings and Barlow Sisters, the Kilties, Jack Morrisey and company, Rosan and Granger, the St. Julians, Chas. and Jennie Stewart, Billy and Ada White, and Joe Willard.

COLUMBIA (Geo. A. Chenet, mgr.)—Blue Ribbon Belles 19-25.

MAJESTIC GARDENS (B. W. Lowe, mgr.)—Feature photoplays.

Battle Creek, Mich.—Post (H. P. Hill, mgr.) Cutter's "Peck's Bad Boy" Dec. 21, "The Littlest Rebel" 25, Singer's Blue Ribbon Belles 26, San Carlo Opera Co., in "Aida," 27; "The Rosary" Jan. 1, "Mutt and Jeff in College" 2.

BIJOU (E. J. Latimore, mgr.)—Bill Dec. 19-22: Menlo Moore's "Live Wires," Amoros and Mulvey, Sherman and De Forest and company, Hallen and Hunter, and Taylor Arnold. The tabloid musical comedy, "The Four Husbands," 23-25.

Meridian, Miss.—Grand (W. E. Jones, mgr.) "High Jinks" Dec. 20.

MAJESTIC (Sid Berry, mgr.)—Motion pictuers and musical tabloids.

PRINCESS and STRAND, pictures.

AT LIBERTY—After Jan. 1, Singing, Dancing. Eccentric and Dutch Comedian, Contortion. Acrobat. Equilibrium. Change for one week. All feature Specialties. Up in acts. F. R. VENOR, Gen. Del., Scranton, Pa.

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Contents include 12 original monologues, 8 great acts for two males and 7 for male and female; a bright Irish comedy, 16 wonderful parodies, 4 crackerjack minstrel first-parts, a screaming tabloid comedy entitled "Have Mercy, Judge" besides hundreds of new gags, sidewalk bits and useful fill-in stuff. Price of **MADISON'S BUDGET No. 16** is only one dollar per copy. Back issues all gone except No. 15. Combination price of No. 15 and the **new** No. 16 is $1.50.
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Mr. Wilcox is no stranger to Mt. Vernonites, having appeared there for two seasons as leading man at the Westchester Opera House. The fact that he is leading his own company in his own house can but mean that he possesses that most desirable asset, popularity, in considerable portions.

That Mr. Wilcox made no mistake in the selection of his leading lady has been evident from the start. Minna Gombel, a petite blonde, who successfully played the leads in "My Lady's Garter" and "A Pair of Sixes," is, in our humble opinion, an artist of extraordinary talent. We have especially pleasant recollections of this little lady in "Nearly Married." The rest of the support is equally adequate.

The average playgoer is not aware of how much they owe to the stage director for their afternoon or evening's entertainment. Nevertheless, he is a most important cog in the wheel. In this connection Max Von Mitzel has done most excellent work to date.

The Little Playhouse is under the efficient and able management of George Sammis. Mr. Sammis' name has always been connected with the best in theatrical management.

FINE FOR FARREN.

Geo. Farren made a ten-strike last week, at the Warburton Theatre, Yonkers, N. Y., in engaging the services of Arthur Ross and John J. Power; the former to play, and the latter to put on "Potash & Perlmutter."

It so happened that these gentlemen, who are members of one of the road companies that had a brief lay-off prior to the holidays, were able to accept the engagements offered, and by their presence much enhanced the value of the performance.

Mr. Ross, as Abe Potash, gave an excellent interpretation of the role.

SOLID YEAR'S RUN.

Robert Gleckler, hailing from Cleveland, has succeeded Harry Hollingsworth, with the Poli Players, in Hartford, Conn., to assume the leading roles.

This company will celebrate "a solid year of stock" here during New Year's week.

SAN FRANCISCO STOCK NOTES.

IN "DIPLOMACY," by the Wigwam Stock Co., at the Wigwam for week of Dec. 5, Florence Oakley played the role of Comtessa Zicka deftly and charmingly.

EVELYN VAUGHAN, of the Lytell-Vaughan Co., at the Alcazar for week of Dec. 6, gave an exceedingly good performance as Louise, in "The Phantom Rival."

DEL S. LAWRENCE, as Baron Stein, in "Diplomacy," at the Wigwam, gave an excellent portrayal of the wily diplomat.

ETHELBERT D. HALES, in "The Phantom Rival," at the Alcazar, in the role of the jealous husband, gave an adept performance.

DORAJANE KELTON, as Dora, in "Diplomacy," at the Wigwam, was modest and sweet, and her performance gave satisfaction.

ADDISON PITT, as the Cafe Steward, in "The Phantom Rival," at the Alcazar, was very good.

THE JULIAN BEAUCLERC of Howard Russell, in "Diplomacy," at the Wigwam, was convincing.

MARGARET ARMSTRONG played the role of the genial hostess of the ball, in "The Phantom Rival," at the Alcazar, with naturalness.

MARGARET NUGENT, as Lady Henry Fairfax, in "Diplomacy," at the Wigwam, assisted materially in a fine production.

BERT LYTELL displayed remarkable versatility in his impersonations of the five distinct characters in "The Phantom Rival," at the Alcazar, meeting the requirements of the several roles with ability and cleverness.

RAY B. COLLINS, as Henry Beauclerc, in "Diplomacy," at the Wigwam, gave a forceful and convincing performance.

MARGARET MARRIOTT, as Marquise De Res Zares, in "Diplomacy," at the Wigwam, was all the role required, and displayed some artistic gowns.

EDWARD LAWRENCE, as Count Orloff in "Diplomacy," at the Wigwam, gave a true characterization of the Russian diplomat.

EDDIE FITZGERALD, as Algie Fairfax in "Diplomacy," at the Wigwam, won much praise for his portrayal of a light role.

NEW PLAY IN SCRANTON.

For Christmas week the Poli Players, at Poli's, Scranton, Pa., are presenting a new play, called "Come Unto Me," written by August Glassmire, director of the company.

TALK about your holiday spirit. The North Bros. turned over their entire receipts of "The Traveling Salesman," at the Krug Theatre, Omaha, for the poor children of that city, Dec. 17. That's our idea of practical Christianity. Genevieve Russell was acclaimed "the best ever."

"NO MOTHER TO GUIDE HER," at the Gotham, Brooklyn, this week. It's a safe bet that James Kyrie MacCurdy will find one.

IT HAPPENED AT THE HEIDELBERG.

Plenty of things have happened at the Heidelberg, but this particular berg happened to be a prominent food emporium at Union Hill, N. J.

The Hudson Players were given a banquet Dec. 15, because they happened to be acting "Old Heidelberg" that week. Lucky they weren't playing "Kick In."

The gormands trooped in about twelve bells, and at 3 A. M. they decided that they had enough. In the language of the small town scribe, "a fine time was reported."

Everything went off lovely, including, finally, Billy Davidge, who came to stay all night. Nothing marred the festivities, though at one time Charley Wilson threatened to make a speech. Cool heads prevailed, however, and order was restored.

Popular music was discoursed, and when they came to "Dixie," Jack Roseleigh, Velma Whitman, Albert Roscoe and Virginia Howell simultaneously let out a yell that brought the entire police department to the place. When things were explained he went away peacefully, albeit doubtfully.

The roster of the Rounders: Julia Taylor, Jack Roseleigh, Mr. and Mrs. Aubrey Bosworth, Wm. C. Masson Jr., Jessie E. Pringle, Albert Roscoe, Velma Whitman, Wm. Davidge, Frank Armstrong, Wm. Goldhardt, Chas. C. Wilson, Virginia Howell, Arthur Mack, Edw. Le Roy Rice, Belle Flower, Margaret La Pierre, Adrian Perrin, Allen North, Webber and Field, and Al. Cook, Billy Wood, Wm. C. Masson Sr., Mildred Florence, Margaret Tebeau and Joseph Lawrence were absent owing to prior engagements.

In speaking of Webber and Field, we refer to Frederick Webber and James Field, of the Keith Co.

That You and Yours may have a Merry Christmas and a Year full of Peace, Happiness and Prosperity, is the wish of

Miss Winifred St. Claire

and

Earl D. Sipe

Kokomo, Indiana.

"TWO BAD BROWN EYES" GETS A BLACK ONE.

The thirteen hoodoo got another victim when on that date the Forsberg Players, Newark, N. J., as an institution, ceased to exist.

"The gentleman in white," it seems, had been somewhat lax in making his weekly peregrinations, on two or three occasions suffering with prolapsus memory. Managers at times view this with unconcern. Not so your actor, who looks with dread on the dire disease.

"Two Bad Brown Eyes" was the final attraction that ceased to attract.

Chas. Dingle, the leading man; John T. Dwyer and Lew English are said to have transferred their allegiance to the new company at the Palace Theatre, Manchester, Vt. It might have been Manchester, N. H.

GOING UP!

J. W. Cone, for the past six months manager for Poli's Theatre, Washington, D. C., has been promoted to be assistant to General Manager James Thatcher.

In that brief period Mr. Cone gave a most excellent account of his stewardship, and the reward has been fully merited.

Fred Berger, long and favorably known to patrons of stock in the Capital City by his connection with the Columbia Theatre there, will succeed Mr. Cone as resident manager of Poli's Theatre.

IT'S GETTING BIGGER ALL THE TIME
A WONDEREUL BALLAD FOR ANY SINGING ACT
"I BROKE MY MOTHER'S HEART"
ALL OVER YOU
THE GREATEST OF ALL MOTHER SONGS

A GREAT SINGLE, DOUBLE OR HARMONY NUMBER
"WHEN IT'S PEACH-PICKING TIME IN DELAWARE"
HEAR IT ON THE VICTOR RECORDS

Published by the MAURICE RICHMOND MUSIC CO., Inc. 145 W. 45th St., New York City

FROM SANGER & JORDAN.

MRS. WIGGS OF THE CABBAGE PATCH" is being offered by Joseph Solly, at the Lyric Theatre, Bridgeport, Conn., week ending Dec. 25.

"THE CIRCUS GIRL," the play which John Craig produced in Boston, in stock, at the Castle Square Theatre, not long ago, and which ran twelve weeks, is being repeated by Mr. Craig week ending Dec. 25. If business warrants, the play will be kept on indefinitely.

"HE FELL IN LOVE WITH HIS WIFE," dramatized by H. S. Sheldon, will be offered week ending Jan. 1, at Hathaway's Theatre, Brockton, Mass., with Julian Noa in the leading role, under the management of Warren O'Hara.

"THE YELLOW TICKET" will be offered week ending Jan. 1, at the Broadway, Camden, N. J., under the management of W. H. Sullivan.

"VIA WIRELESS" is in active rehearsal at the Academy of Music, Halifax, N. S., under the management of J. F. O'Connell.

"MARY JANE'S PA" is being offered week ending Dec. 25, at the Mozart, Elmira, N. Y. This house is now under the sole management of M. D. Gibson.

"TESS OF THE STORM COUNTRY" and "MRS. WIGGS OF THE CABBAGE PATCH" are underlined for very early production at Poli's, Washington, D. C.

"THE BLINDNESS OF VIRTUE" will be used for three matinees only at Poli's, Hartford, Conn., week ending Dec. 25.

"THE YELLOW TICKET," "HE FELL IN LOVE WITH HIS WIFE" and "READY MONEY" are listed for production in January by Wilson Todd, located at the Gladmer Theatre, Lansing, Mich.

"TESS OF THE STORM COUNTRY," dramatized by Rupert Hughes, will be used week ending Dec. 25 at the Fulton Opera House, Lancaster, Pa., by the Edwin Forsberg Players. "Don't Lie to Your Wife" underlined.

"THE MISLEADING LADY" scored such a terrific hit at the Burbank, Los Angeles, Cal., that it was continued for a second and third week; in fact, indefinitely. "Innocent," "The Rule of Three" and "Hawthorne of the U. S. A." underlined.

"FIVE NIGHTS" is being produced week ending Dec. 25, at the Hudson, Union Hill, N. J., under the management of Wm. Wood. "Blue Jeans," "The Still Alarm" and "Alias Jimmy Valentine" to follow.

"MRS. WIGGS OF THE CABBAGE PATCH" will be offered week ending Jan. 1, at the Park, St. Louis, Mo., and the following week at the Shenandoah Theatre, in the same city, both houses being under the management of William J. Flynn.

"READY MONEY" is the offering at the Auditorium, Malden, Mass., week ending Dec. 25, under the management of Nathan Appell.

"DAMAGED GOODS" is being used week ending Dec. 25, at His Majesty's Theatre, Montreal, Can., under the managemen of Geo. Driscoll. This play will also be produced the same week by the Crane-Shirley Company, at the Hudson Theatre, Schenectady, N. Y.

"THE TRAIL OF THE LONESOME PINE" will be the attraction week ending Jan. 8, at the Baker Theatre, Rochester, N. Y., under the management of Elmer Walters.

"FORTY-FIVE MINUTES FROM BROADWAY" will be the first musical production at the Garden Theatre, Kansas City, Mo., where it will be used week ending Jan. 1, under the management of Dubinsky Brothers.

"HE FELL IN LOVE WITH HIS WIFE" is underlined fo rearly production at the Temple, Ft. Wayne, Ind., under the management of John Snyder.

"THE BLINDNESS OF VIRTUE" will be offered very shortly at the National, Chicago, Ill., under the management of Rowland & Clifford, the production taking place probably week ending Jan. 1.

"MRS. WIGGS OF THE CABBAGE PATCH" is the offering week ending Dec. 25, by the following stock houses. Ed. Redmond, Elks' Theatre, Phoenix, Ariz.; Morgan Wallace, Princess, Sioux City, Ia.: E. J. Blunkall, Auditorium, Kansas City, Mo.; Joseph Solly, Lyric, Bridgeport, Conn., and Wm. J. Flynn, Park and Shenandoah Theatres, St. Louis, Mo.

"THE BIG IDEA" will be the offering week ending Jan. 1, at the Opera House, Lowell, Mass., under the management of E. A. Cuddy.

"THE SPENDTHRIFT" has been selected by Porter Emerson Browne, as his New Year's week attraction at the Grand Opera House, Syracuse, N. Y.

VACATION IN NEW YORK.

Nancy Boyer and Henry Testa arrived in New York Sunday, 19, for a brief rest during the lay-off up to Christmas Day, with headquarters at the Waldorf-Astoria, New York.

MARGOT MONTE closed her season as leading women of the W. I. Swain Co., Dec. 18, and will rest awhile with "the best mother in the world," at her home in Milwaukee. Thanks for the appreciation and good wishes, Miss Monte. Same to you.

CHAS. KRAMER, manager of the Marguerite Bryant Players, now playing at the Empire Theatre, Pittsburgh, Pa., states that he is no longer associated with the Empire Producing Co.

FROM AMERICAN PLAY CO., Inc.

GEORGE COHAN'S mystery farce, from Earl Derr Bigger's great story, "Seven Keys to Baldpate," will be the big holiday attraction at the Burbank Theatre, in Los Angeles. Mr. Morosco will present a lavish production of the play. Vaughn Glaser will also use the same play at the Prospect Theatre in Cleveland, where the business is big, and no doubt will hold to the capacity mark during the run of the Cohan play.

THE latest release in the stock field is that charming comedy, "Along Came Ruth," and the Poli Company in Washington will be the first stock company to produce the play this year.

"WHERE THE TRAIL DIVIDES" will interest the patrons of Wilson Todd's company at the Gladmer Theatre, in Lansing, Mich., during New Year's week.

"THE PENALTY" is the strong attraction for the week after New Year's at the Colonial, in Sioux City.

ELBERT & GETCHEL will produce "The Rejuvenation of Aunt Mary" at their famous Princess Theatre, in Des Moines. Priestly Morrison is the very capable director in this house, and the results have and always will be A1.

C. A. NIGGEMEYER will have as a distinct drawing attraction the Eugene Walter's drama, "Fine Feathers," at the Shubert, in Milwaukee.

THE STRAND, in Muskegon, Mich., will also present this Walter play during the same week.

"WITHIN THE LAW" will be the holiday attraction at Montgomery, Ala.

NEW STOCK FOR PITTSBURGH.

Harry Davis will re-open the Grand Opera House, Pittsburgh, Pa., with stock, Dec. 27, and predicts he will give that city the best stock company it hase ever had, even eclipsing the classy stock company he conducted in the same theatre before he turned the house over to vaudeville.

Mr. Davis was in New York very recently, and secured an excellent company, among whom are: Alice Fleming and Edward E. Horton, for the leads, and Faith Avery and Ernest Cossart, who were former members of Mr. Davis' Stock at the same house.

STRAND-ARCADE STOCK.

Manager Horwitz, of the Strand-Arcade Theatre, Toledo, O., will abandon Fox features, and open an A1 permanent stock company Christmas Day, to be known as the Strand-Arcade Stock Co. The opening attraction is "Help Wanted," with "Divorce Question," "The Traffic," and other high royalty successes to follow. The policy will be one bill a week, with Tuesday, Thursday, Saturday and Sunday matinees. An excellent company has been engaged, under the personal direction of A. Paul D'Matheux. Elizabeth Daye and Alexander Campbell have been engaged for leads, supported by Margaret Von Hagen, second business; Fred. Colegrove, juveniles; Bonnie Shaw, soubrettes; Elizabeth Curtis, characters; Edmond Moses, light comedy; W. Frederick Wagner, characters; Thos. M. Wilson, second business, and Babe Wagner, soubrettes.

STOCKLET

INDIANAPOLIS is proud of her speedway, but no more so than of Carl Brickert, leading man of the Bronx.

ENID MAY JACKSON, of the Grand Opera House Players, Brooklyn, is grateful to the management for the magnanimous manner in which she was treated during her recent indisposition.

CLARA MACKIN'S mother is now out of danger. We are just as glad Miss Mackin, as if it was our mother.

ALL ATTENDANCE records will stand in danger of being smashed in Hartford, Conn., Christmas week when the Poli Stock Co. will put on two bills the same week, "The Blindness of Virtue" at the matinees, and "Fine Feathers" at nights.

BROWNIE BLYE STOCK CO. NOTES.—This company will go into permanent stock at Barberton, O., after playing ten weeks of one nighters. Jack Woods, manager, has been working hard. The company is playing the best bills obtainable. We have added two new people to our cast. Wills and Edna Holmes are with us again. Yes, and Billy Clifton, the comedian, is still with us and putting it over and getting the laughs. Brownie Blye, the little favorite, wishes all her friends a Merry, Merry Xmas. All members of the company have received their salaries in full up to this date.

THE "SAFETY FIRST" CO., a musical comedy, under direction of the Halton Powell Co., Inc., played Dec. 14 at Belmont Opera House, Bedford, Va., with a good, well balanced show and nice costumes. Courtesies were extended to the residents of the National Home Elks by Bro. Jack Brow, of the Woonsocket, R. I., Lodge. The roster includes: Howard Stillman, A. J. Wiles, Charles Griener, Albert Fish, Jessie Huston, Miss E. Nelson, Marie Glenroy, Luella Curtis, Sadie Smith, Velva Trussell, Dollie Bernard, Edna Phillips, Vivian Lyman, Louise Hilliard and Pauline Courtney.

DUDLEY AYRES, of the Grand Opera House Players, Brooklyn, is an optimist. Formerly he was a Democrat.

THE *Nashville Banner* recently made a feature aritcle of *Le Roy's* criticism of Jack Roseleigh's performance of Uncle Tom.

ELLEN GIERUM is the youngest, handsomest, best dressed and most capable leading woman in Yonkers.

JACK R. LANE
LEADS
PHILLIPS LAYER
Personal Direction, S. P. PHILLIPS.

EDITH SPENCER
Wadsworth Theatre, N. Y. City

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RALPH
CAMPBELL
JUVENILE LEADS

CLARA MACKIN
GRAND OPERA HOUSE PLAYERS
BROOKLYN, N. Y.

ART E. WALTON
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CHAS. R. MONTGOMERY
STOCK SCENIC ARTIST, that can play responsible Parts
Can be engaged for balance season. Real Managers who appreciate a really useful, dependable man,
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THE TED DALLEY STOCK CO.
WANTS
People in all lines for permanent Stocks now running. No. 1 Co., Strand Theatre, Muskegon, Mich. No. 2 Co., Hippodrome Theatre, Huntington, W. Va. Long season guaranteed. Tell all and send photos. Only real people wanted. Address all communications to TED DALLEY, Strand Theatre, Muskegon, Mich.

THE BAKER THEATRE, Rochester, N. Y., reopened with stock, Dec. 20.

THEY only play "Five Nights" at the Hudson Theatre, Union Hill, N. J., this week.

SHAKE hands with Joseph Lawrence, one of the best character men in stock. He's at the Hudson, Union Hill, N. J.

THE LITTLE LOST SISTER found her Green Stockings At Piney Ridge The Night Before Christmas. With No Mother to Guide Her, but with plenty of Ready Money, she attended The Charity Ball with Lord and Lady Algy. Then she met The Traveling Salesman, who Bought and Paid For enough Kindling to warm Uncle Tom's Cabin. What Money Couldn't Buy, however, were the Fine Feathers Madame X presented to Mam'zelle. Girls, Take My Advice, Beware of Men.

GEO FARREN, of the Yonkers Stock Players, was indisposed on the occasion of our last visit there. We missed you in number 4, indeed we did, George.

WESSELMAN-WOOD STOCK CO. NOTES.—This company is now in its thirty-sixth week in Nebraska, losing only four weeks out of the thirty-six. We find the Nebraska house managers, with a few exceptions, good scouts to do business with. They look out for the comfort of the performers as well as business. Roster: Olga Wood, owner; Billy Young, manager; Courtland Wilson, stage manager; George C. Travis, props; Adrian Billy Lee, stage director; John T. Murray, pianist; Tansey and Everett, Claudia De Vere, Master James Everett, and Frank Everett, in advance. The entire company wishes THE CLIPPER A Merry Christmas and A Happy New Year.

A. A. McTIGHE is organizing a stock company for the Empire, Pittsburgh. Joseph King will be director.

POSTY'S MUS. COM. CO. NOTES.—This company, under the management of the Posty Amusement Co., of New York, is now in its twenty-sixth week at the Crown Theatre, Toledo, O., and as the business continues to be excellent, the company is signed up for an indefinite engagement. Chas. F. Posty, formerly musical director with first class productions, has the chorus trained to excellency, and is very much complimented by the public and the local press. The company is composed of five principals and six chorus girls. Sid Winters is the producer and principal comedian; Hilda Dolly, soubrette; Walter Brown, character comedy; Jimmie Elliott, lead, and Kitty Elliott, dancing instructor and soubrette.

EMPIRE PLAYERS NOTES.—These players, in a refined high class repertoire of plays, have been playing the Griffin Circuit for the past several weeks, and have been meeting with such decided success as to necessitate the managemnt of the theatre holding them over for an extended engagement in each town they have played. The company, under the management of Jack Quinn, has signed contracts to play one bill a week in one of Mr. Griffin's largest theatres. The management and members of the company wish all their friends a Merry Christmas and a Happy New Year. Company includes Jack Quinn, Ed. De Veide, D. O. Secord, Stan Standon, Edwin Stouff, Adelaide Secord, Vera Densmore and Thelma Secord.

GEORGE ARVINE STOCK CO. is now located at the American Theatre, Phila., opening Dec. 20.

YOU will shortly read about Ruth Robinson. Remember Ruth?

M. J. G. BRIGGS has regained the full use of his name.

THE JUNIOR JUVENILE, Aubrey Bosworth, Hudson Theatre, Union Hill, N. J.

"BROTHER AGAINST BROTHER" was given by the Marguerite Bryant Players, at the Empire, Pittsburgh, last week. Miss Bryant was especially charming in the role of Doris, and won well deserved favor. Edward La Renz, in the role of Dave Ferguson, never appeared to better advantage. Willis, the half brother, was played in a most finished manner by Wm. J. Florence. L. Rufus Hill did some splendid character work as Flapjack Lescant, a Canadian trapper. Chas. Kramer was a good Eden, and greatly pleased with his clever work. Matt McHugh took advantage of his many opportunities in Dr. Quackenbush. Rose Adelle gave a splendid performance of Hilda. Mrs. Ed. McHugh played the character part of Mrs. Hughes exceedingly well. The scenic production was good.

"COME UNTO ME," August Glassmire's latest dramatic endeavor, will receive its *premiere* at the New Academy, Scranton, Pa., during week of Dec. 20. "Come Unto Me" is the second drama from the pen of Mr. Glassmire to be produced by the Poli Players, and it promises to surpass "The Devil's Workshop" in the way of success. It is understood that several prominent theatrical promoters will come up from New York City to witness the *premiere* production.

BARROW-HOWARD PLAYERS close their engagement at the Oliver, Lincoln, Neb., Christmas Night. "The Real Thing" is the final offering.

STOCK will go out of the Temple, Hamilton, Can., Christmas night.

"A LITTLE GIRL IN A BIG CITY" is what is offered for Christmas week at the Majestic, Jersey City.

EDWIN DALE, who is Carl Shaner, when he's at home in Lynchburg, Va., is spending the Winter with his relatives in that city. Mr. Dale was formerly with Beulah Poynter, and was associated with Ernest Latimore and Bert Leigh at the Casino, in Lynchburg, several years ago, when popular stock plays were presented there during the Summer season.

PROFESSIONALS' HEADQUARTERS
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Benella, Best Girl Banjoist in the World
CENTRAL TRUNKS
26in., $10; 28in., $11; 32in., $12; 36in., $13; 40in., $14.50. Circus Trunks, 24x18x13, $9.50. Bill Trunks, 30x28x15, inside, $13.50. Litho Trunks, 42½x28½x12, inside, $16.50. Shipped on receipt of $3, balance C. O. D., except over 300 miles, then remit whole amount.
CENTRAL TRUNK FACTORY, Est. 1864, SIMONS & CO., S. W. cor. 7th & Arch Streets, Phila.

MAE DESMOND, popular leading lady of the Poli Players, has the principal role of "Come Unto Me," which is being given at the New Academy, Scranton, Pa.

THE distinction of being the first to put on "Potash & Perlmutter" in stock belongs to Frank Wilcox and his players at his cozy Little Playhouse in Mt. Vernon, N. Y. They had a most prosperous week ending Dec. 11. The ingenue of the Little Playhouse, Mt. Vernon, N. Y., is Waide regularly.

FRANCES McGRATH FOR NEW YORK.

Frances McGrath, who has been playing at the Temple Theatre, Hamilton, Can., closes Dec. 26, and will open at Keith's, in the Bronx, N. Y., Jan. 3.

The Temple Theatre will be devoted to vaudeville. The people in Hamilton are greatly concerned about this change, as they fairly idealize Miss McGrath, and have been bestowing many evidences of their affection on her.

ORPHEUM TO RE-OPEN.

The Brownell-Stork Stock Co. open Dec. 27, at the Orpheum, Newark, N. J. This is the house which recently closed after a three weeks' trial with stock by Harry Blaney.

Mabel Brownell is well known in Newark, having frequently played engagements there.

ROUTE LIST

Supplemental List—Received Too Late for Classification.

Anglin, Margaret (Add.)—Standard, New York, 27-Jan. 1.
"Adele"—Zanesville, O., 27.
"Alice in Wonderland"—Lexington, New York, 27-Jan. 1.
Broadway Girls (Tab.) (Hal Wattles, mgr.)—Iola, Kan., 20-25, Pittsburg 27-Jan. 1.
Bragg & Bragg Show (Add.)—Poland, Me., 27-Jan. 1.
Boston Opera Co. (Jos. Sheehan, mgr.)—New Orleans 20-25, Mobile, Ala., 27.
"Blindness of Virtue"—National, Chicago, 19-25.
Deloy's Dainty Dudines (Eddie Deloy, mgr.)—Waco, Tex., 20-Jan. 8.
Dalley, Ted, Stock (Corr.)—Zanesville, O., indef.
"Don't Lie to Your Wife" (Eugene McGillan, mgr.)—Huntington, W. Va., 25, Bluefield 27, Bristol, Tenn., 28, Johnson City 29, Greenville 30, Knoxville Jan. 1.
"Everywoman" (Add.)—Atlanta, Ga., 31, Jan. 1.
"Experience" (Wm. Elliott, mgr.)—Garrick, Chicago, 24, indef.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Belasco, Washington, 27-Jan. 1.
Field's, Al. G., Minstrels (Add.)—Zanesville, O., 29.
"Freckles" (Broadway Amusc. Co., mgrs.)—Mobile, Ala., 25.
"Four Husbands" (Tab.)—Battle Creek, Mich., 23-25.
'Garden of Allah"—Atlanta, Ga., 27-29.
"Girl Without a Chance" (Robert Sherman, mgr.) (Add.)—National, Chicago, 26-Jan. 1.
Hawk, Earl, Stock—Apalachicola, Fla., 20-25.
Holmes, Burton, Travelogues—Chicago Jan. 1
"Kick In" (A. H. Woods, mgr.)—Ford's, Baltimore, 27-Jan. 1.
Lucey, Thos. Elmore—De Soto, Wis., Jan. 1.
'Land of the Free, The" (The Shuberts, mgrs.)—Scranton, Pa., 25.
Marks, May Bell, Stock (R. W. Marks, mgr.) (Corr.)—Hamilton, Can., 20-25, Peterboro 27-Jan. 1.
"New Henrietta"—San Antonio, Tex., 25-27.
O'Brien's, Neil, Minstrels (Add.)—Mobile, Ala., Jan. 1.
Patton, W. B. (Add.)—Lamoni, Ia. 27, Corrydon 28 Humeston 29, Trenton, Mo., 30, Russell, Ia., 31, Albia Jan. 1.
"Pollyanna" (Add.)—Academy, Baltimore, 27-Jan. 1.
"Pink Lady, The"—Mobile, Ala., 25, New Orleans 26-Jan. 1.
Shadrick-Talbot Players—Woodstock, Ont., Can., 20-25, Toronto 27-Jan. 1.
Smart Set, The (Add.)—Grand, Chicago, 26-Jan. 1.
"Some Party"—Academy, Baltimore, 20-25.
"Silas Green from New Orleans" (Prof. Eph Williams, mgr.)—Mobile, Ala., 22, Brewton 23, Evergreen 24, Georgiana 25, Ft. Deposit 27, Greenville 28, Opp 29, Florala 30, Samson 31.
Tabarin Girls (Tab.) (Dave Newman, mgr.)—Anderson, S. C., 20-25.
"Very Good, Eddie"—Princess, New York, 24, indef.
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Birmingham, Ala., 25, Columbus, Ga., 27, Albany 28, Dothan 29, Bainbridge 30, Waycross 31, Savannah Jan. 1.
"Within the Law," Western Co. (Robert Sherman, mgr.)—Marshalltown, Ia., 25, Independence 27, Charles City 28, Hampton 29, Traer 30, Toledo 31, Waterloo Jan. 1.
Young, Pearl, Players (Corr.)—Grand, Boston 20-25.

CLIPPER POST OFFICE

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Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Anderson, Hilma	Hammond, Alice	Powell, Marjorie
Allthorpe, Lily	Harrington, Josephine	Phelps, Eva
Bradley, Flo	Hall, Isabelle	Perry, Virginia
Brown, Louise	Lavender W 'Nell'	Price, Madeline
Booth, May	Lyons, Mercedes	Paull, Madge
Bernard, Dolly	Lohmar, Helen	Ray, Mrs. J. T.
Berlin, Mrs. J.	La Porte, Mae	Rivers, Grace
Brown, Mrs. H.E.	La Salle, Babe	Ross, Della
Boyd, Mrs.	May, Queenie	Reymond, Lizzie
Baker, Mrs. Frank J.	Moore, Rose	Remsen Mrs. Art
Curtiss, Ruth	Merrill, Lulu	Raymond, Evelyn
Chapman, Jane	Mulhall, Miss	Rogers, Billie
Dean, Rose	Marshall, Louise	Reynolds, Carrie
Delmar, Jennie	May, Jessie	Raymond, Edna
Desmonde Lillian	MacManamy, Sue	Ray, Hazel
Edison, Tillie	Mills, Norien	Ramsdell Gertrude
Entie, Ori	Millward, Miss	Smith, Nell
Emerson, Mabel V	Moore, Olive	Storey Ethel May
Fulton, Susie	Murray, Winifred S.	Strouse, Mae
French, Florence	Meek, Anna	Sanford, Myrtle
Gibbon, Edythe	Norton, Longenetto Carlotta	Sheahan, Val
Goodwin, Miss Gill Edna	Nelson, Florence	Stewart, Olive
Gibson, Clara	O'Neil, Faye	Thompson, Alice Page
Gardner, Irene	Partridge, Emma	Vaughan, June
Hayden, Vivian	Pariser, Clair	Worth, Josephine
Howard, Mona	Plunkett Estelle	Weston, Ethel
Hite, Elinor		Winter, Nell
Harvey, Jane		Yale, May

GENTLEMEN'S LIST.

Abbott, Geo.	Farnum, Teddy	Miller, Fred P.
Aldridge, Everett	Franc, Frank J.	Mackey, Pete
Ardmore, M. A.	Fane, Walter	Murphy, Horace
Adelpha Prof Del	Guy, Geo. R.	McKim, Robert
Alvarez, H.	Gordon, W. H.	Muir, Joe
Alvarez, N.	Gray, Julian	Miller, Gerard
Allen, U. S.	Gray, Robert	Mason, Oscar
Blackadar, F. R.	Gourley & Keenan	Neff, Wm.
Boyce, Geo.	Gem, Austin	Norcross, D. F.
Benedict, W. J.	Glines, Jack	Owens, J. N.
Bertrand & Lee (Photo 4c.)	Graham, Herbert	Pamplin, Harry
Baker, Nick A.	Halon, Edward W	Palfrey, Edward
Burtis, James P.	Hood, Sam	Price, Dan
Burke, Jack	Hollingshead, R.	Parker, Walter
Bryant, Willie E.	Haering, P. O.	Reed, Sam
Beaumont, Frank	Hamilton, G. H.	Roberts, H. J.
Bryant, Billy	Klein Bros. & Hengler	Roy, Walter S.
Bowman, Fred	Hulett, Hapy	Reed, Miles
Bremerman, Wm.	Hillman, Chas.	Reed, Sam T.
Bell, Jack C.	Harvey Trio	Ray, Billy B.
Colby, Jack	Lloyd, Richard	Ridge Frank
Cleveland, Wade	La Valliere, Jos.	Sloan, G. B.
Cannon, C. E.	Lydells & Hughes	Snoad, Ga.
Churchill, Art	Lavender, T. Fort	Sohn Mr.&Mrs.G.
Carmichael, Field	Leland, Chas.	Stevens, J. W.
De Mar, Paul	Lee, Jack	Stone, Monte
DeVeaux, Harry	LaWarde, Jack	Seymour, Geo. H.
Duquesne Com. 4	Logrenia, Chas.	Stout, Roy C.
Duffey, J. D.	Lintz, Horace W.	Spink, Alf. H.
Darling, S. F.	Leavitt, Murray	Turnour, Jules
Diel, Wm. B.	Lefebvre, D. J.	Thomson, Melville
Delmore & Wilson	Lawler, T. Frank	Volk, Herman
Dupree, Lee	Mason, Eddie	Van Dyne, Eric
Downing, Harry	Meers, G.	Whitney, H. S.
Demotte, Thas.	Mifflin, Billy	Wilson, Walter
Elliott, Eugene	McIntyre, F. C.	Williamson D. B
Foster, Billy	Mealy, Sig.	Way, Geo. H.

SEE NOTICE AT HEAD OF LIST.

LEON A. BEREZINAK
LAWYER TO THE PROFESSION
105 W. Monroe St., CHICAGO, ILL.

ON THURSDAY EVENING, Dec. 23, the Art Drama Players will give the second of a series of performances at the Educational Alliance, East Broadway and Jefferson Street. The performance will be that of W. S. Gilbert's comedy, "Sweethearts," and a scene from Mazeatole's "Deborah," with Mme. Agathe Barsescu in the title role.

EDWARD REISTER, formerly of Klaw & Erlanger's office, is now in the office of Chamberlain Brown, the dramatic agent.

W. G. NAUGHTON, for many years with the Shubert theatres, is now treasurer of the Theatre Francais.

SHORTLY AFTER the holidays Janet Beecher will produce a four act play, entitled "The Little Belgian," for the benefit of the wounded of the Allies.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Hit-the-Trail Holliday," fifteenth week.
BOOTH—E. H. Sothern, in "Lord Dundreary," fourth week. In his twelfth week at this house.
BELASCO—"The Boomerang," twentieth week.
COMEDY—"Hobson's Choice," eighth week; seventh at this house.
CASINO—"The Blue Paradise," twenty-first week.
CANDLER—"The House of Glass," seventeenth week.
CORT—"The Princess Pat," thirteenth week.
ELTINGE—"Fair and Warmer," seventh week.
FORTY-EIGHTH STREET—Julia Arthur, in "The Eternal Magdalene," eighth week.
GAIETY—"Sadie Love," fourth week.
HUDSON—"Unler Fire," twentieth week.
HARRIS—"Rolling Stones," nineteenth and last week.
HIPPODROME — "Hip-Hip-Hooray," thirteenth week.
LYCEUM—Ethel Barrymore, in "Our Mrs. McChesney," tenth week.
LYRIC—"Abe and Mawruss," tenth week.
LONGACRE—Leo Ditrichstein, in "The Great Lover," seventh week.
MAXINE ELLIOTT'S—Lou Tellegen, in "The Ware Case," fourth week.
NEW AMSTERDAM—"Around the Map," eighth week.
PLAYHOUSE—Grace George is in her thirteenth week at this house. "Major Barbara," second week, the attraction.
PUNCH AND JUDY—"Treasure Island," fourth week.
REPUBLIC—John Mason and Jane Cowl, in "Common Clay," eighteenth week.
SHUBERT—"Alone at Last," tenth week.
THIRTY-NINTH STREET—"The Unchastened Woman," eleventh week.
WINTER GARDEN—"A World of Pleasure," eleventh week.

AT THE FILM HOUSES.

Knickerbocker.—The bill this week includes: De Wolf Hopper, as Don Quixote; "The Despoiler" and "The Hunt."

Academy and Riverside.—"A Soldier's Oath" and Dustin Farnum.

Strand.—Valeska Suratt, in "The Immigrant."

Vitagraph.—"A Night Out," with May Robson.

Broadway.—Maclyn Arbuckle, in "The Reform Candidate."

Liberty.—"The Birth of a Nation" will continue to Jan. 8.

Empire (Chas. Frohman, Inc., mgr.)—Maude Adams is appearing at this house in a revival of "Peter Pan," opening Tuesday evening, Dec. 21. She will continue this bill for three weeks, and will follow, on Jan. 10, with a revival of "The Little Minister."

Brooklyn, N. Y.—Montauk (Louis Werba, mgr.) Dec. 20, Mrs. Patrick Campbell, in "Pygmalion" and "The Second Mrs. Tanqueray." "Rolling Stones" 27, "Young America" Jan. 3.

MAJESTIC (J. R. Pierce, mgr.)—Opening Xmas matinee, 25, and for entire New Year's week, "Two Is Company," with Amelia Stone and Armand Kalisz.

TELLER'S SHUBERT (Leo C. Teller, mgr.)—"The Birth of a Nation" began a two weeks' engagement Dec. 20. "Rolling Stones" Jan. 3, William Hodge, in "The Road to Happiness," 10; "Young America" 17.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. "The Battle Cry of Peace" Dec. 20.

ORPHEUM (F. A. Girard, mgr.)—Bill 20-25: Gautier's Toy Shop, May Rem and Mulatto Four, Williams and Wolfus, Felix Adler, Crossman's Entertainers, Alexander Carr and company, Beeman and Anderson, and Dorothy Toye.

PROSPECT (Wm. Masaud, mgr.)—Bill 20-25: Lew Madden and company, John Cutty, Togan and Geneva, Morris Cronin and company, Grace De Mar, "Man Off the Ice Wagon," "Dinklespiel's Christmas," and Jean Tyson and company.

BUSHWICK (Benedict Blatt, mgr.)—Bill 20-25: Creole Band, Hal and Francis, Carl McCullough, and Delmore and Lee. (To fill.)

FLATBUSH (James T. Dolan, mgr.)—Vaudeville.

GRAND (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "What Money Cannot Buy" this week.

CASINO (Chas. Daniels, mgr.)—Follies of the Day this week.

EMPIRE (J. H. Curtin, mgr.)—Irwin's Majestics this week.

GAYETY (Wm. Woolfolk, mgr.)—Tango Queens this week. Broadway Belles next week.

STAR (M. J. Joyce, mgr.)—Monte Carlo Girls this week.

TRIANGLE (Edward Trail, mgr.)—Triangle films.

GOTHAM (Charles Umla, mgr.)—The MacCurdy Players in "No Mother to Guide Her" this week.

BROADWAY, GREENPOINT, WARWICK, DE KALB, COMEDY, KEENEY'S BIJOU, OLYMPIC, PALACE, FOLLY, FIFTH AVENUE, PUTNAM, HALSEY, BEDFORD, FULTON, vaudeville and pictures.

CUMBERLAND, DUFFIELD, LINDEN, MADISON, OXFORD, ROYAL, motion pictures.

A. E. ROOT will take out "The Chocolate Soldier" company. Branch O'Brien and Arthur B. Benson will look after the business end. George Tallman, of the original company, has been engaged for the role he created, and Sylvia Thorne will play a leading role.

DERWENT HALL CAINE is playing the part of John Horne, in "The Christian," this week, at the Castle Square, Boston.

"THE WEAVERS."

Garden (Emanuel Reicher, mgr.)—"The Weavers," a drama in five acts by Gerhart Hauptmann. Produced by Emanuel Reicher on Tuesday night, Dec. 14, with this cast:

Dreissiger	Mortimer Martini
Mrs. Dreissiger	Bertha Mann
Pfeifer	Frank Bertrand
Neumann	Edward Smith
An Apprentice	Ogden Child
John	John Wray
Emmy	Isabel Branche
Wenihold	Harmon Creshire
Pastor Kittelhaus	John S. O'Brien
Mrs. Kittelhaus	Beatrice Harron
Heide	Charles Webster
Kutsche	Ernest Rowan
Welzel	Kraft Walton
Mrs. Welzel	Alberta Gallatin
Anna Welzel	Helen May
Wiegand	John E. Hines
A Traveling Salesman	Arvid Paulson
Schmidt	Kraft Walton
Hornig	Maurice Cass
Wittig	Frank Peters
Becker	Robert H. Barrat
Moritz Jaeger	Rupert Harvey
Old Baumert	Adolph Link
Mother Baumert	Isabel Berggreen
Bertha	Louise Berggreen
Emma	Edith Sherwood
Fritz	Henry Quinn
August Baumert	Jack Howard
Old Ansorge	Emanuel Reicher
Old Hilse	Augustin Duncan
Mother Hilse	Katherine Herbert
Gottlieb Hilse	Boyd Clark
Luise	Edith Randolph
Mielchen	Margaret Sattler
Reimann	John Wray
Heiber	John S. O'Brien
Fiedler	John E. Hines

Gerhart Hauptmann's "The Weavers" is the second play to be produced at the Garden Theatre by the Modern Stage Society and American People's Theatre, of which Emanuel Reicher is the founder and principal director as well as the leading actor.

The play was well received Tuesday night, Dec. 14. It was first produced in Germany about twenty-three years ago, after much opposition of the conservatives. It had been played in the German language in Milwaukee, Chicago and New York, but this was its first presentation in English on the New York stage.

"The Weavers" is an intensely impressive work, unquestionably the greatest that has come from the pen of the German genius. It is a realistic and sordid drama, telling with convincing force and sympathy, of the oppression, the sufferings, the poverty, the hunger and the ignorance of the much under-paid weavers of the 40's, in the village of Peterwaldau, Silesia, Germany. It is a play without a hero or heroine, for plot and players are made subservient to the theme. It is an eloquent and stirring play. Hauptmann takes no sides in the issues of the case, for the worst sides of employer and employees are shown.

The play is divided into five acts. The first shows the delivery room of the rich manufacturer, Dreissiger, where he is cutting down wages to the starvation point. The second act is laid in old Ansorge's home, where he and his starving family are being implored to start a riot by Jaeger, a discharged soldier. The third act takes place in the sitting room of an inn, where the rebellious weavers are getting drunk, and the fourth act shows them wrecking the home of their merciless employer, Driessiger. The fourth act is laid in the home of old Hilse, a pious weaver, who had refused to join the rioters. In the battle between the soldiers and the striking weavers (which takes place off stage) old Hilse is killed by a stray bullet, and the play ends as he falls lifeless across his loom.

The production is the best Mr. Reicher has made and he has given the play a competent cast, which is so large that we cannot write at length of the individual performances of the players, most of whom scored heavily. We wish, however to compliment Adolph Link (for years a leading member of the German Irving Place Company, in New York) on the fine performance he gives as Old Baumert. Mr Reicher contented himself with the small role of Old Ansorge. He speaks English quite well. Mortimer Martini was capital as the pompous, slave driving Dreissiger. Frank Bertrand's exhibition of frenzied cowardise was well done. Edith Randolph has one emotional scene, and she played superbly. Frank Peters made a striking figure of the blacksmith, who gloried in the fact that he was free from bossism. Robert H. Barrat and Rupert Harvey, as the ring leaders of the striking weavers, were both good.

The play was well translated into English by Mary Morison. The best Christmas gift employees can buy a heartless employer is a ticket for "The Weavers," at the Garden. *Kelcey.*

EDNA MAY TO APPEAR AT LEAVITT BENEFIT.

Edna May (Mrs. Oscar Lewisohn), of London, will make her re-appearance on the stage, for one performance only, at the big testimonial to be given by the managers of America to the veteran manager, M. B. Leavitt, on Tuesday afternoon, Jan. 11, at the Manhattan Opera House. Miss May will appear in a scene with her former manager, George W. Lederer, supposed to be a dress rehearsal of "The Belle of New York," at the Casino, when Mr. Lederer was manager.

Gustave Kerker will lead the orchestra, playing the Salvation Army song, "Follow On." The sketch is now being written by Adelaide Leitzbach.

SIR HERBERT BEERBOHM TREE, it is reported, will produce Henry VIII, to start a season in Shakespeare. Cecil King, his former stage director, is to go with his company.

DR. MAX THOREK
(OF CHICAGO)

Wishes to announce that he will arrive in New York City about Dec. 23 for a limited stay at the Hotel Knickerbocker.

"SAY JOHN, YOU REMEMBER?"

DEDICATED TO J. BERNARD DYLLYN.

Say, John, you remember old Kearney Street,
On the corner of Bush, where the gang used to meet?
The Chronical Building stood there you know,
The Bush Street Theatre, a half block below.
The Standard Theatre stood just 'cross the way,
The "Great Billy Emerson" there used to play,
Around on Montgomery, the Russ House, near Pine.
Platt's Hall; Colonel Andrews' Diamond Palace, so fine,
Down near Commercial, the old Morning Call,
On Kearney and Washington, the old City Hall.
Montgomery and Sutter, the end of the block,
Stood Tucker's Jewelry Store, on top the big Clock.
At the juction of Kearney, stood Lotta's Fountain,
By the old Cliff House road, you remember Lone Mountain?
And Fat Captain Kentzel, at the Market Street wharf?
You remember Jim Agnew, Ike and Jake Gough?
You remember John Murphy and Phil Mack, "Our Phil,"
Matt Trayers and his mother, on Telegraph Hill?
And Jimmy Gilmartin, his partner, Frank Podd,
Maurice Burns, John Donnelly and Jack (Dago) Hodge,
Jack Harrigton, Pete McGlone, Joe Hart, Johnnie Cook,
Brick Sherwood, George Richards, the "Cop" Harry Hooke?
And John, you remember, old Union Hall,
On Howard, near Third, both Sam and Mark Thall?
You remember Jim Corbett, he clerked in the bank,
Marcus Blum, Ernest Zimmer and Isadore Frank?
And, John, you remember, the old I. X. L.,
Cheap John's, Van Schaacks, the Old William Tell?
You remember Nob Hill and the big millionaires,
The Crockers, the Stanfords, Floods and the Fairs?
You remember Chris Buckley, the blind politician.
The old Charing Cross at Second and Mission,
And old Doctor Leipnitz, who kept the drugstore,
On Bush, above Kearney, had snakes by the score?
You remember the ball teams we had in those days,
The Reno's and Haverly's, they weren't no jays;
The Athletics, the Stars, Greenhood and Moran,
Jerry Denny, Van Haltren, Rube Levy, Meegan?
You remember the day banker Ralston was drowned,
On the sand at North Beach his body was found?
You remember Jake Wallace, Lew Rattler, Ben Cotton?
Their names and their faces I haven't forgotten.
Dick Whalen, Joe Riley and J. Herbert Mack,
Seal Rock and the Cliff House, the Bay District track?
Dennis Kearny, his "army," the Market Street lot,
Jim Tannian, Les Blackburn, our friend Sammy Mott?
You remember Big Peckinpaugh, walking his beat,
And Georgie de Greeka, live on Easta Streeta?
California Theatre, great stock company there,
Thomas Keene, John McCullough and Big Bill Mestayer,
Bob Eberle, Mrs. Judah and Sallie St. Clair,
And Doctor O'Donnell, when he ran for Mayor?
You remember Pete Dorsey's, on Dupont and Morton?
You haven't forgotten the Great Emperor Norton,
And Big Dan Delaney, the old time snare drummer,
The two hobo dogs, old Lazarus and Bummer,
And (Major) Jack Strattman, his 'Frisco Zouaves,
Ellesworth Rifles, the Shields and McMahon Guards?
Muessdorfer, the hatter, and Judge Louderback,
Denny Haley who drove the Plymouth-square Hack,
And Hockings and Peters, who ran the Comique,
The old Tin-foil man who picked from the street,
And Nicol, the tailor, his twelve dollar suits?
Pat Nolan, the man who made shoes and boots?
You remember the "Lorellas," Ronaldo's and Phiot's?
The great 'Frisco Lawyer, the famed Howard Colt?
My brothers, my dad and his famous brass band,
With Walcott's and Blyth's the best in the land?
And Jimmy McGinn, so short and so fat,
And Matrimonial Papers, his shiny plug hat?
The Miners, the What-Cheer and Campi's as well,
The Lick House, the Grand and Brooklyn Hotel?
Friend John, you remember, what I've pictured here,
Are faces and places, to us both so dear.
I'll lay down my pencil, my poem I will end,
I wish you good health, pal, believe me your friend
* * * "Say, John," there are two more streets,
I'm sure that you know,
Just south of old Market, two short blocks or so.
A two-story cottage, so neat, sweet and clean,
Sixth and Minna, friend John, are the streets that I mean.

"Say, John, Do You Remember?"

—"GEORGE M. KIDD. Seattle Wash., Dec. 11, 1915."

BURLESQUE

BY MILL.

BROADWAY BELLES.

Joe Oppenheimer's attraction reached New York last week and entertained Olympic patrons with fun and music during anniversary week, with a different feature for every night, namely: Souvenir, Chorus Girls', Song Writers', Amateurs', Wrestling, and Jubilee nights.

"The Advertising Man," written and staged by Joe Wilton, was a lively first part, with Mr. Wilton as the talkative publicity promoter; Joe Marks, a small and funny Hebrew comedian full of stunts, as a Hebrew merchant; Frank Mackey, as a German; Al. Harris, as the wise bell boy; James Stevens, as a cop; Rose Hemley, a shapely Florette, who can lead numbers in gingery and get-over style; Stella Morrissey, a stately leading woman, who loomed up equally well in gowns and tights, and Grace Lyman, another warm member.

The advertising man is a great love maker, and his flirtations caused much of the comedy between the German, the Hebrew and their respective wives. Then there was the fainting bit, the face slapping episodes, the noisy burglars, the teaching to kiss, the hat tearing comedy and numerous other standard laugh exacters.

The exhibition of lingerie by models caused some excitement, and a burlesque operatic medley, with Joe Marks scoring big in the vocal line, ably assisted by Messrs. Mackey, Wilton and Harris, got several encores for the fine singing.

The musical numbers, in which the capable chorus looked and acted well, included "Jane, Dear," by Rose Hemley; "I'm Mr. Gabby," by Joe Wilton; "Tennessee," which earned an encore through Miss Morrissey's good work; "The Moving Picture Craze," a flicker number, which Grace Lyman led to four encores; "My Jitney Bus," by the comedians, with various novelty bits; "Bom Bom-Bay," sung by Miss Hemley in clever fashion and in natty attire. Marks and Mackey, in "tropical" parodies, and a march led by Miss Morrissey, in white tights, for which the girls also had very attractive uniforms.

The chorus included: Agnes Yoder, Bessie Mount, Anna Jackson, Delores Verner, Edna May, Eva Mazamova, Mae Leonard, Helen Jackson, Cleo Verner, Elsie Schroeder, Mazie Robinson, Vera Williams, Betty Porter, Emily Clark, Valeria Sheehan and Ruth Range.

In the olio section Joe Wilton introduced some nut talk, a song "You Have to Get Used to That." Later on he sang the M-o-t-h-e-r song with good effect, also, "The Rocky Road to Dublin" in proper Irish style.

Al. Harris and Grace Lyman had a "tumbalogue," starting in with singing "I Can't Believe You;" Mr. Harris did a good eccentric dance, and for the finish, they brought out the tumbling pad for some good acrobatics with comedy effects. Acrobatic dancing, also, was included in the act.

The burlesque was entitled "Lawn of Gabby's Home," in which Joe Wilton impersonated Mephisto. Joe Marks and Frank Mackey were the Spearmint Brothers. Rose Hemley lived up to her billing as a dancer; Stella Morrissey was a suffragette, aided and abetted by Grace Lyman as another aspirant for the privilege of voting.

"The Spearmint Brothers," "Beautiful Venus Divine," by Miss Hemley; "Back In Dixie," by Grace Lyman; Frank Mackey's "Song Review," "Don't Blame Me for What Happened in the Moonlight," by Anna Jackson, and "Arabian Moon," by Miss Morrissey, were programmed.

The staff: Joe Oppenheimer, manager; E. L. Spiro, business manager; Joe Wilton, stage director; Joe Gambine, musical director; Wm. Metzen, carpenter; Al. Feitz, electrician; Jas. Stevens, properties. *Mill.*

SUNDAY SHOWS IN NEW JERSEY?

Wm. B. Watson is in receipt of a letter from Senator Egan, of New Jersey, in which the Senator says that he is in favor of a reasonable license on Sunday of all innocent and healthful entertainment, and to obtain that, will be the object of the bill, he will introduce at the convening of the legislature next month.

Billy Watson writes us:

"I am in touch with every manager that has a house in the State of New Jersey. We should have Sundays if they can have it in Ohio, Missouri, Illinois, Kansas, Idaho, Washington, California, New York, Indiana, Michigan, Nebraska and Iowa."

BURLESQUE AT GARRICK.

Walter and Jerome Rosenberg announce that the Mischief Makers will open at the Garrick, New York, Dec. 27, coming there from Wilkes-Barre, Pa.

The American Burlesque Circuit attractions will play the house regularly thereafter. This settles the suit of the Rosenbergs against the A. B. C. for breach of contract.

SCRANTON AND SCHENECTADY OUT.

Commencing with next week, the Majestic, Scranton, Pa., and the Van Curler, Schenectady, N. Y., will be out of the American Burlesque Circuit, the shows going from Wilkes-Barre, Pa., to the Garrick, New York, and then to Rochester, N. Y.

THEY DIDN'T BELIEVE ME

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Star and Garter, Chicago, 20-25; Berchel, Des Moines, Ia., 27-30.
BEHMAN SHOW (Jack Singer, mgr.)—Empire, Albany, 20-25; Boston 27-Jan. 1.
BON TONS (Ira Miller, mgr.)—Columbia, Chicago, 20-25.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Gayety, Kansas City, 20-25; Gayety, St. Louis, 27-Jan. 1.
BOSTONIANS (Frank S. Pierce, mgr.)—Casino, Boston, 20-25; Columbia, New York, 27-Jan. 1.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Syracuse 25-29, Utica 30-Jan. 1.
DAVE MARION'S (Bob Travers, mgr.)—Gayety, Washington, 20-25, Gaiety, Pittsburgh, 27-Jan. 1.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Casino, Brooklyn, 20-25; Empire, Newark, 27-Jan. 1.
GLOBE TROTTERS (Walter Greaves, mgr.)—Empire, Toledo, 20-25; Star and Garter, Chicago, 27-Jan. 1.
GAY NEW YORKERS (J. Goldenberg, mgr.)—Gayety, Detroit, 20-25; Gaiety, Toronto, 27-Jan. 1.
GYPSY MAIDS (W. V. Jennings, mgr.)—Gaiety, St. Louis, 20-25; Columbia, Chicago, 27-Jan. 1.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Gayety, Toronto, 20-25; Gaiety, Buffalo, 27-Jan. 1.
GIRL TRUST (Louis Epstein, mgr.)—Casino, Philadelphia, 20-25; Palace, Baltimore, 27-Jan. 1.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Park, Bridgeport, 23-25; Bronx, New York, 27-Jan. 1.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Gayety, Buffalo, 20-25; lay off 27-Jan. 1; Syracuse and Utica 3-8.
MAJESTICS (Fred Irwin, mgr.)—Empire, Brooklyn, 20-25; Colonial, Providence, 27-Jan. 1.
MANCHESTER'S (Bob Manchester, mgr.)—Hurtig & Seamon's, New York, 20-25; Empire, Brooklyn, 27-Jan. 1.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Gayety, Pittsburgh, 20-25; Star, Cleveland, 27-Jan. 1.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Star, Cleveland, 20-25; Colonial, Columbus, 27-Jan. 1.
MIDNIGHT MAIDENS (E. W. Chipman, mgr.)—Berchel, Des Moines, Ia., 20-25; Gaiety, Omaha, 27-Jan. 1.
MERRY ROUNDERS (Jas. Weeden, mgr.)—Palace, Baltimore, 20-25; Gaiety, Washington, 27-Jan. 1.
PUSS PUSS (Al. Lubin, mgr.)—Gaiety, Omaha, 20-25; Gaiety, Kansas City, Mo., 27-Jan. 1.
ROSELAND GIRLS (Bob Mills, mgr.)—Empire, Hoboken, 20-25; Casino, Philadelphia, 27-Jan. 1.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Colonial, Providence, 20-25; Boston, 27-Jan. 1.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Syracuse and Utica 20-25; Gayety, Montreal, 27-Jan. 1.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Orpheum, Paterson, 20-25; Empire, Hoboken, 27-Jan. 1.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Grand, Hartford, 20-25; Jacques, Waterbury, Conn., 27-Jan. 1.
SPORTING WIDOWS (Bob Simons, mgr.)—Gaiety, Boston, 20-25; Grand, Hartford, 27-Jan. 1.
STAR AND GARTER (Asa Cummings, mgr.)—Empire, Newark, 20-25; Park, Bridgeport, 30-Jan. 1.
SMILING BEAUTIES (Ben Harris, mgr.)—Jacques, Waterbury, 20-25; Hurtig & Seamon's, New York, 27-Jan. 1.
SAM HOWE'S (Geo. R. Bachelor Jr., mgr.)—Columbia, New York, 20-25; Casino, Brooklyn, 27-Jan. 1.
TOURISTS—Gayety, Montreal, 20-25; Empire, Albany, 27-Jan. 1.
TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Columbia, Columbus, 20-25; Empire, Toledo, 27-Jan. 1.
WATSON-WROTHE SHOW (Manny Rosenthal, mgr.)—Bronx, New York, 20-25; Orpheum, Paterson, 27-Jan. 1.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Gayety, Phila., 20-25; Wilkes-Barre, Pa., 29-Jan. 1.
AUTO GIRLS (Ted Symonds, mgr.)—Olympic, Cincinnati, 20-25; Empire, Cleveland, 27-Jan. 1.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.) Gayety, Baltimore, 20-25; Philadelphia 27-Jan. 1.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Academy of Music, Jersey City, 20-25; Gayety, Brooklyn, 27-Jan. 1.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Columbia, Grand Rapids, 20-25; Englewood, Chicago, 27-Jan. 1.
BIG CRAZE (Joe Levitt, mgr.)—Star, Brooklyn, N. Y., 20-25; Academy, Jersey City, 27-Jan. 1.
CRACKERJACKS (Bob Gordon, mgr.)—Gayety, Milwaukee, 20-25; Gaiety, Minneapolis, 27-Jan. 1.
CABARET GIRLS (Lewis Livingston, mgr.)—Grand, Trenton, 23-25; Olympic, New York, 27-Jan. 1.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Gayety, Chicago, 20-25; Majestic, Indianapolis, 27-Jan. 1.
CHARMING WIDOWS (Sam Levy, mgr.)—Empire, Cleveland, 20-25; Penn Circuit 27-Jan. 1.
CITY SPORTS (L. E. Sawyer, mgr.)—Lay off 20-25; Englewood, Chicago, 27-Jan. 1.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Savoy, Hamilton, 20-25; Cadillac, Detroit, 27-Jan. 1.
FROLICS OF 1915 (Frank Lalor, mgr.)—Cadillac, Detroit, 20-25; Columbia, Grand Rapids, Mich., 27-Jan. 1.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Trocadero, Phila., 20-25; Grand, Trenton, 29-Jan. 1.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Scranton and Schenectady 20-25; Corinthian, Rochester, N. Y., 27-Jan. 1.
HELLO, PARIS (Wm. Roehm, mgr.)—Gayety, Minneapolis, 20-25; Star, St. Paul, Minn., 27-Jan. 1.
HELLO GIRLS (Fred Follett, mgr.)—Penn. Circuit 20-25; Gaiety, Baltimore, 27-Jan. 1.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Majestic, Indianapolis, 20-25; Buckingham, Louisville, 27-Jan. 1.
JOYLAND GIRLS (Sim Williams, mgr.)—Yorkville, N. Y., 20-25; Gaiety, Philadelphia, 27-Jan. 1.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Star, St. Paul, 20-25; one night stands 27-Jan. 1.
MILITARY MAIDS (M. Wainstock, mgr.)—Century, Kansas City, 20-25; Standard, St. Louis, 27-Jan. 1.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Shamokin 20; Shenandoah 21; Garrick, New York, 27-Jan. 1.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Olympic, New York, 20-25.
PAT WHITE SHOW (Lew Talbot, mgr.)—Englewood, Chicago, 20-25; Gaiety, Milwaukee, 27-Jan. 1.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Standard, St. Louis, 20-25; Gaiety, Chicago, 27-Jan. 1.
RECORD BREAKERS (Jack Reid, mgr.)—Springfield, Mass., 22-25; Star, Brooklyn, N. Y., 27-Jan. 1.
REVIEW OF 1915 (Henry P. Dixon, mgr.)—Buckingham, Louisville, 20-25; Olympic, Cincinnati, 27-Jan. 1.
SEPTEMBER MORNING GLORIES (M. Bergower, mgr.)—Academy, Fall River, 23-25; Howard, Boston, 27-Jan. 1.
TEMPTERS (Chas. Baker, mgr.)—Star, Toronto, 20-25; Savoy, Hamilton, Ont., 27-Jan. 1.
TIP TOPS (Joe Hurtig, mgr.)—One night stands 20-25; Century, Kansas City, 27-Jan. 1.
TANGO QUEENS (Ed. E. Daly, mgr.)—Gayety, Brooklyn, 20-25; Academy, Fall River, 27-Jan. 1.
U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Corinthian, Rochester, N. Y., 20-25; Star, Toronto, 27-Jan. 1.
WINNERS—Manchester, N. H., and Worcester, Mass., 20-25; Springfield, Mass., 29-Jan. 1.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Howard, Boston, 20-25; Manchester and Worcester, 27-Jan. 1.

PENN. CIRCUIT.

MONDAY—Newcastle, Pa.
TUESDAY—Steubenville, O.
WEDNESDAY—Greensburg, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York, Pa.
SATURDAY—Academy, Reading, Pa.

LOCAL STOCK CIRCUIT BEGINS.

HAVE TWO HOUSES NOW.

A circuit of burlesque stock for New York is to begin with the Christmas matinee, when the New Policy Amuse. Co., of which Benjamin Kahn, manager of the Union Square Theatre, is general manager, will launch a second company in the York Theatre, on West One Hundred and Sixteenth Street, between Seventh and Lenox Avenues.

This one headed by such well known burlesquers as Sam Rice and Lulu Beeson, four other principals, including Geo. Rehn, and a chorus of twenty, will change theatres each week with the one Messrs. Kahn & Le Vine have had such great success with at the Union Square Theatre, on Fourteenth Street, which has such principals as Billy (Grogan) Spencer, Bert Weston, Dewey Campbell, Lew West, Louise Pierson, Lena La Couvier, Daisy Mayfair and Norma Brown.

It is the purpose of the Amuse. Co. to secure four, and even five or six theatres within a radius of the Bronx and Fourteenth Street, and keep them on the move weekly around the local circuit.

From the present outlook, Kahn & Le Vine have started something that ought to "go over" with a crash if the present policy of entertainment at the Square is carried out, and it undoubtedly will be.

SPRINGFIELD A WEEK STAND.

The policy of playing burlesque at the Gilmore, Springfield, Mass., has been tried and found encouraging enough, and commencing Dec. 27 all shows will play a full week at that theatre.

LEONI MANAGES GAY NEW YORKERS.

Harry Leoni, who has been for many years with Robert Manchester, is now managing the Gay New Yorkers.

FRENCH MODELS IN WHEEL.

Hank Goldenberg's company, the French Models, opened at the Empire, Cleveland, Dec. 20.

UNION SQUARE.

"The Opening Day" and "The Isle of Nowhere" made up the two parts for the Winning Widows, last week's offering of the stock.

Another crowded house Friday evening, Dec. 17, again proved that the Square was "doing great with the new idea."

New faces to appear in the cast were Lena La Couvier, as shapely and good looking a blonde as ever, and a dancing team, Ballou and Renoff, who had a specialty of the dance classic in each half of the show, while the girl attempted a single Oriental dance. This miss and her partner appear new as a team. Continued work together may find 'em competing with the many others doing what they are.

"Opening Day" was set in bare stage, with Dewy Campbell as director of the rehearsal, and the Square choristers attired in any rig fit for the "morning practice" thing. Comedy was dug from a few late arrivals, the last "in" being Bert Weston, as the new leader. As a beer-testing German leader Weston was at his best, and with "Grogan" Spencer doing stage carpenter, it all served to hit the houseful funny.

During the show Daisy Mayfair had "It Takes a Great Big Irish Heart to Sing an Irish Song" and "At the Fountain of Youth," besides chipping in with some acrobatic dancing at the conclusion of Lew West's eccentric dance in the second part of the show, West doubling to black face early in "Opening Day," and remaining behind the burnt cork stuff for the rest of the evening.

Louise Pierson had time for working the kissable lips, right off the reel at the chorus of "Close to My Heart," advantage being taken of it mostly by a box party. Miss Pierson showed a nifty new gold gown, but kept the tights on the wash line all week. So the Squarelites probably missed the usual peek at how she fills 'em for usual finales. "Valley of the Nile" was her other number.

Lena La Couvier had three to lead "Lonesome Melody," "Put Me to Sleep with an Old Fashioned Melody," with "I'm Looking for a Warm Spot," with the chorus drilling appropriately in red tight military outfits. Big Lena and Bert Weston, in fact, were more prominent in the two parts than the rest of the Kahn clan. Weston also worked Dutch, as a sailor, in the burlesque, opposite Spencer's "tad" tar. There was enough German in the leader role to satisfy, and the crowd looked for Weston's Hebrewing later, and it would undoubtedly have hit even stronger than his good Dutch did.

Norma Brown was rather as scarce as Miss Pierson during it all, being seen for a few bits in the comedy business, outside leading "Good Old Days" and "Pale Moonlight," the latter one of the prettiest in last week's show.

Spencer didn't have much to do until he and Weston hit the "Isle of Nowhere." But probably the current week's book is "Grog's."

"The Isle of Nowhere" was populated with a crowd of females looking for transportation cash. And with the arrival of the American man o' war sailors, proceeded to get it. The situations, with many bits, those of the table and the guessing of numbers, by Spencer, Weston, Campbell and West, getting the laugh results probably the best.

On Christmas Day Kahn & Le Vine will launch their second New York company, having secured the York (formerly Saxe's), on West One Hundred and Sixteenth Street, in Harlem, to swop weekly with the Square troupe. *Tod.*

THE KISSING MAIDS.

Sam Howe and his Kissing Maids are this week's attraction at the Columbia, New York. The first act is played in the Khedive's palace, and the second in a Paris cafe. Sam Howe appears in his usual Hebrew character. The other principals are: Eva Mull, Margaret Flavin, Charles Moran, Vera Desmond, Stephanie Anderson, Harry Prescott, Anthony Cortelli, Butler Manderville, Al. Pearson, Ed Smith, Earl Wood, Fred Rith and Ned Silvery.

The performance will be fully reviewed in our next issue.

CHANGING SHOWS.

Through Manager Kraus objecting to the Big Craze playing his house, the Olympic, a switch was made between that show and the Monte Carlo who play the Olympic this week, while the Big Craze is at the Star, Brooklyn, with Harry Fields and Hazel Ford. Geo. Bothner runs the wrestling contests.

THE GIRLS FROM JOYLAND.

Jim Williams' Show is at the Yorkville, New York, this week, with Drena Mack, Venita Grey, Mlle. Roene, Ethel Melrose, Beulah Kennedy, Murray J. Simons, Billy Gilbert and Joe Lyons.

STAR AND GARTERS DINE.

I. M. Weingarten gave a dinner to the members of his Star and Garter and September Morning Glories Friday, Dec. 17 at Pollack's Restaurant, on Broadway, Brooklyn, and all the delicacies of the season were discussed, after the evening performance.

Don M. Clark, of the Star and Garter Show, was master of ceremonies, and called upon Jacqueline Tallman, Beulah Benton, Asa Cummings and M. Burgower, Bert Rose, Joe Carlyle, Ethel Reynolds, Pat F. Parks, Bert M. Bertrand, Eddie Tallman, Ernest Stone, Jim Coughlin, of Sioux City, Billy West, Mena Graham, Willie Collini, Peter Peterson, for speeches.

Then at the Gayety Inn, a cabaret performance by Charles Kay, Roger Harding, Charles Adams, Bobby Seath and Al. Cooper, and dance music by Bert Mulvey's Ban, comprising James Russo, banjoist; Ralph Webber, drummer, and Mulvey, pianist, held everybody till daylight.

JENETTE PRENERY and EDNA HOWARD are recent additions to the Monte Carlo Girls.

LOOK WHO'S HERE

THE "NEW POLICY" AMUSEMENT CO. INC.

WITH

THE 2 BEST BURLESQUE COMPANIES IN AMERICA

PLAYING UNION SQ. THEATRE and YORK THEATRE

14th St., near 4th Ave. 116th St., near Lenox

ALTERNATING EACH WEEK EVERYTHING NEW

INCLUDING

THE STARS OF BURLESQUE

U. SQ. THEATRE CO.

Billy (Gregan) Spencer — Bert Weston
Dewy Campbell — Louise Pierson
Norma Brown — Daisy Mayfair
May Shirk — Lew West
and Beauty Chorus of 30

YORK THEATRE CO.

Opening Xmas Day, Dec. 25, 1915

Sam Rice — Lulu Beeson
Geo. Rehn — Billy Inman
Lena La Couvier — Annetta Wiltsie
Daisy Huston, Gene Schulem and others.
and Beauty Chorus of 30

SOLLIE FIELDS - - - Producer

IS YOUR THEATRE LOSING MONEY WE CAN MAKE IT FOR YOU

With "New Policy Burlesque" at 25 cents Top Price

NEW POLICY AM. CO., Inc., BEN KAHN, Gen. Mgr., Union Square Theatre, N. Y.

COMPLIMENTS OF THE SEASON

FROM

MR. AND MRS.

TOM SULLIVAN

FRED CADY REPLACES FAY.

Fred Cady has joined the Strolling Players in place of Gus Fay, at Paterson, N. J., Dec. 20.

RECORD BREAKER CHORUS SELLS PAPERS.

It is with a heart full of gratitude that the Manchester, N. H., St. Nicholas Girl acknowledged the efforts made on behalf of her large and interesting family by the management and members of Jack Reid's Record Breakers, who so kindly lent their aid in the sale of the special edition of *The Evening Leader*, for the benefit of raising funds for the poor "kiddies" Christmas during the show's date at the Park there Dec. 13-15.

The theatre prosably was never so well "papered" in its long and interesting history, as it was after the girls had completed their rounds selling the special edition on the no-change-back plan. They did a rushing business.

BETTY PALMER NOW TO SOUBRETTE.

Betty Palmer, a vivacious member of the Monte Carlo Girls, is soon to assume the soubrette role with that show. Miss Palmer has a pleasing personality, which, with her comely figure, should firmly establish her as a future burlesque favorite.

PHIL SHERIDAN ILL.

Phil Sheridan has been sick with pleuro-pneumonia for the past three weeks at his home in Bath Beach, but is now on the road to recovery, and Mrs. Sheridan expects to take him to Lakewood, N. J., for a few weeks.

MADGE MOORE and FRANCES DAY, two clever burlesquers, have joined the Dauphine burlesquers, in New Orleans.

BILLIE ROGERS, of the Maids of America Co., is now recuperating from an operation for appendicitis, in New York. She will rejoin the show in Cleveland the week commencing Monday, 27.

JOHNSTOWN and ALTOONA will replace Newcastle and Greensburg on the Penn. Circuit, commencing Jan. 3.

DAN GUGGENHEIM

MANAGER

U. S. BEAUTIES

EXPERIENCED CHORUS GIRLS

Can place you at at all times with reliable companies, state if pony, medium or show girl, send photos.

JOHN T. McCASLIN, 123 E. Baltimore St. Baltimore, Md.

DAN EVANS has been replaced by W. E. Browning with the Americans.

MURIEL GRAY replaced May Latham with the Merry Rounders. Jack McGowan will remain for the rest of the season by arrangement with the Shuberts.

COUNTESS HEDWIG VON MUELLER has left the Behman Show.

ARTHUR PUTNAM and AUGUSTA LANG close with the Girl Trust in Philadelphia.

AKIN, FIGG and DUFFY have joined the Girl Trust.

MAX SPIEGEL'S TOURISTS now include Mlle. Babette, Ben Pierce, Leo. Stevens and Charles Raymond.

JAMES H. RHODES, manager of the Empire, Albany, N. Y., is nursing a sprained ankle, due to a slip down Capitol Hill.

GEO. L. WAGNER informs us that he has not been with the Tango Queens for some time, although his name is still retained in the cast of that show.

RICHARD ANDERSON has left the Star and Garter Show, and Jacqueline Tallman is doing a specialty with Jess Weiss.

WM. H. WARD and MARTHA PRYER continue to score with the Dauphine stock burlesquers, down in New Orleans.

THE MOST PRONOUNCED HIT EVER MADE AT THE COLUMBIA THEATRE--FRED McCLOY.
"THE" BEST SHOW ON THE COLUMBIA WHEEL

WHAT VENUS IS TO THE SKIES
GERTRUDE HAYES
IS TO "GERARD'S FOLLIES." Ninth Year as a Star.

CASINO, BROOKLYN, WEEK DEC. 20
BARNEY GERARD'S
FOLLIES OF THE DAY
INTRODUCING THAT SENSATIONAL REVUE
"HOT DOG, OR WHAT DOES THE PUBLIC WANT"
PRESENTED BY THE BEST CAST IN BURLESQUE

"THE FREEPORT SPIDER"
GEO. P. MURPHY
As the "Hot Dog" Man, Scoring the Biggest Hit of His Successful Career.
—"KAY O"—

"THE RUBE FROM TEANECK"
CHESTER NELSON
Makes Them Laugh Without Saying "B'Gosh" That Alone is a Distinction

YOUR OLD PAL
JOHN B. WILLIAMS
Impersonating Al Reeves. P. S.—I do not use a banjo but I'm good. The Boss told me so.

That good things do not come in large packages is proven by
ANNA PROPP
The Dantiest Soubrette in the World. Seeing is Believing.

They Tell Me GEO. M. COHAN could do a good imitation of
DAVE MALLEN
At Any Rate They're Both Artists.

BILLY WALDRON
Continues to Keep OSCAR HAMMERSTEIN Before the Public.

THE DRAMA IS ELEVATED BY
JACK C. SMITH
AS DAVID BELASCO

This Collection of Unusual Talent Wishes Everybody the Same Good Cheer the Goddess of Fortune is Bestowing Upon Them

MISSED MATINEE.

Through the temporary loss of their car, the Watson-Wrothe Show could not give the Monday matinee at Miner's, in the Bronx. According to Bert McPhail, Treasurer George Miner handled the crowd in exemplary manner in refunding the money. The night show was O. K.

PITTSBURGH IN A. B. C.

The report is current that the A. B. C. will shortly locate their shows at a Pittsburgh theatre.

BILLY MEEHAN goes with Rose Stahl's new show.

NAT YOUNG, who is now known as the "Woolworth of Philadelphia," had to add a force of three to handle Christmas sales at that "every article on this counter" place he and the wife (Babe La Belle) invested in in Wm. Penn's town early this season. Nat intends adding to his circuit of one store if the present business continues. He and Babe are doing principal parts with Jack Reid's Record Breakers.

MAY CALDWELL, of the Broadway Belles, won the chorus girls' contest last week at the Olympic for her singing, with Bessie Brooks second for a song and dance, and Mazie Robinson for her Chaplin bit.

SAM SHIRK is still managing the stage at the Union Square.

THE BOY was christened James Weedon, Dec. 14, named after his uncle, Jimmie Weedon, manager of the Merry Rounders. James is the son of Emmett and Bessie Weedon, of Pittsburgh. Emmett is treasurer of the Victoria.

AT LIBERTY

BURT RAE
Juveniles, Light and Character Comedy
Age, 25; Height, 5 ft. 8; Weight, 140 lbs.
Appearance, ability, wardrobe. Expenses. First Class Repertoire or Stock.

RUBIE LESTER RAE
Ingenue, Soubrettes
Age, 20; Height, 5 ft. 3; Weight, 105 lbs.
BERT RAY, 4833 Calumet Ave., Chicago.

DEATHS

Daniel Worcester, an old time actor, and one of the early ones to play Uncle Tom, in "Uncle Tom's Cabin," died Dec. 16, at the Vermont Soldiers' Home, in Bennington, in the eighty-third year of his age. Mr. Worcester was born in Warren, Vt., and played his first engagement in 1850, in Lowell, Mass. He played in "Uncle Tom's Cabin" in the 50s. At the outbreak of the Civil War he enlisted in the Twenty-seventh Connecticut Regiment, and when his term expired he joined a company which toured the New England States in 1864. Later he became stage manager for Amy Stone, and toured Australia. During the last two years before her retirement he was stage manager for Laura Keene. Mr. Worcester left the stage in 1874, and removed to Bridgeport, Conn., where he was a member of the police force for eleven years. Later he bought a small farm on the outskirts of Montpilier, Vt., and in 1909 after the death of his wife, entered the Soldier Home.

Mamie Conway (Mrs. George D. Melville), remembered as leading woman in "Babes in the Woods," "Twelve Temptations" and with Salvini, died Dec. 14, at the Polyclinic Hospital, this city. She was stricken with heart trouble while on the way to the theatre and died a few hours later. George D. Melville, her husband, was equestrian director at the Hippodrome at one time. She was the daughter of Lizzie Conway, a widely known actress, and the mother of George (Lefty) Miller, now in the publicity department of Pathe Film Co. The funeral was held 17.

Nellie Clifton (Mrs. Eugene M. Wadsworth), who was a member of the famous Clifton Sisters, song and dance artists, popular many years ago, died from pneumonia, at her home, 444 Evergreen Avenue, Brooklyn, N. Y., Dec. 14. Mrs. Wadsworth was born in this city fifty-six years ago, and came from a family widely known at one time on the stage. She was a niece of the Dobson Brothers, banjoists, and a cousin of the Wallace Sisters, also well known on the stage years ago. She was the youngest member of the Clifton Sisters, the others being her sister Lillian, now Mrs. Lillian Brevoort, and a cousin, Nellie Clifton. Besides her husband, she left a son and a daughter.

Gustave Wanda, musical director, died in London, Eng., recently. He was a product of Budapest, widely known there as a musician and conductor. He moved to London several years ago and was musical direcor at the Gaelty there for George Edwardes. He was under contract with Klaw & Erlanger to come to this country and conduct "Miss Rabbit Foot."

Tim McMahon.

Tim McMahon, a prominent vaudeville actor, died in the Flower Hospital, this city, Dec. 17, after an illness of several weeks from typhoid pneumonia. For thirteen years with Mrs. McMahon (Edythe Chapelle) he had toured the United States, Great Britain, and Australia. The team, known as McMahon and Chappelle.

Before going into the varieties Mr. McMahon was one of the principal comedians of William H. West's Minstrels. He was a good dancer, and always supplied his own material for his acts, and also wrote the music. He was the successor of Walter McMahon, of the team of McMahon and John King (Cumfort and King), forming the partnership about twenty years ago.

His last stage appearance was at Keith's Theatre, Dayton, O., week of Oct. 18, when he and his wife presented "How Hubby Missed the Train."

Tim McMahon was born of Irish parentage at Bordentown, N. J., and began his stage career at the age of fourteeen years, running away from home. The family name was Barrett, and he was christened Timothy P. Barrett. He married Miss Chappelle, of the Chappelle Sisters, and besides her, four children, two girls and two boys, survive at the beautiful McMahon home at Atlantic Highlands, N. J.

The funeral services were held at the White Rats' Clubhouse Saturday, 18, at noon, and the White Rat ritual was impressive. The funeral services were conducted by Junie McCree, acting president; Alf. Grant, vice president; Fred I. Lewis, acting secretary; Louis Frohoff, spirit of Cain, Tuckey Bold, Arthur Otto, Dan Tourjee, Jack McGowan and Harry Mountford. William Redmond sang a solo, with Irwin Dash at the organ.

A special octette, James Fagan and William Redmond, first tenors; Arthur Williams and Ernest Otto, second tenors; Joe Birnes and E. Scott, first bass, and Charles Bartholomew and Jack Hayden, second bass, sang.

The Elks also conducted services. The representatives of No. 1 were: Dr. John E. Dearden, exalted ruler; James W. Carroll, secretary; Robert A. Reilly, esteemed leading knight; William C. Hartman, esteemed loyal knight; Fred E. Goldsmith, esteemed lecturing knight, and Hugh McQuire, esquire.

The body was sent to Bordentown, N. J., where the interment was held in St. Mary's Cemetery, Dec. 20. The pallbearers were Al. Edwards, Fred Nolan, Charles A. Loder, George Lavender, Arthur Cein, Turkey Bold, Arthur Otto, Dan Tourjee, Jack Quinn, Charles McDonald, Ward Caufield and Lew Pearl.

Mrs. McMahon (Edythe Chappelle) and her children attended the services.

Algernon St. John-Brenon, for the past nine years a member of the staff of *The Morning Telegraph*, as a dramatic and musical critic, died, Dec. 19, at Atlantic City, N. J., after an illness of several weeks, from diabetes. His home in this city was at 145 West Sixty-ninth Street. His widow and two daughters survive. Deceased was born in Dublin, Ireland, about forty years ago. In 1910 he adapted "Hans, the Flute Player" for production at the Metropolitan Opera House, and was the author of a novel called "Restormel." The remains were brought to New York, 20.

Nully Piris, as Mrs. Abner S. Brady was known as a concert star during the time Jim Fiske managed the Grand Opera House, died Dec. 14 at her home, 300 West One Hundred and Sixteenth Street, aged seventy-three years. She was born on Staten Island and was a sister-in-law of Adelina Patti and the late Mme. Amalia Strakosch. She possessed a high soprano voice. Miss Piris retired twenty-five years ago. Her first husband was Carlo Patti. A son and a daughter survive, the latter a professional, known as Florence Bell.

Auguste Germain, a well known French author, died in Paris, France, recently, aged fifty-three years. He had written a number of plays and novels, best known of the plays being: "La Paix du Foyer," "Famille," "Divorce pour Rire," "Madame La Presidente" and several light operas. He was a member of the French Society of Dramatic Authors.

Mazie Gray (Mrs. Mazie Boyle), an acrobatic dancer and contortionist, was found dead in her home, 49 Broadway, Utica, N. Y., recently. Dr. S. A. Mahady pronounced death due to heart failure. She was forty-five years of age, and was born at Bedford, Pa. She was the owner of the prize winning poodle, "Teddy B."

Clarence Lee Hoffman, aged twenty-seven, a musician, committed suicide by shooting himself, at his home in Clifton, Cincinnati, O., recently. He was a brother of Frederick J. Hoffman, of the College of Music.

THE MOTHER of Miss de Lafayette died in Chicago recently.

MRS. FREDERICA WILLISON, wife of the well known circus director, died in the Military Hospital, at Weltevreden (Isle of Java, Dutch East Indies) recently. Her husband, two daughters and two sons survive.

BILLY ZANDERS, the well known sporting man and manager, died very suddenly in Private Hospital, San Francisco, Cal., recently. Mr. Zanders was a great friend to all in the show business. He leaves a wife, Rose Dale, living somewhere in Ohio. They had been separated for several years. Deceased was a member of the San Francisco Eagles.

MRS. MAY S. HANSCOM VENIERE, widow of James Henri Voldo Veniere, well known in the '70s as a dramatic editor, critic and poet, died, Dec. 15, at her home, 1224 East Fortieth Street, Flatbush, Brooklyn, N. Y.

AN ELLIS REMINISCENCE.

DEAR CLIPPER:

Thinking of old things theatrical I am reminded of an incident of my boyhood days. Something like forty-six years ago, I was standing by the railroad track on Pleasant Street, in Northampton, Mass., watching J. J. Collins cover the side of a shed with pictorial printing, announcing the coming of J. C. Meyers' Metropolitan Theatre Company. A passenger train whizzed by and someone lost a hight silk hat from it, and I ran and picked it up. Collins, who was the advance agent of the troupe, asked me to take it and a note to Charlie Thorn when the show arrived in town. Thorn was the property man of the outfit, and played some comedy parts in the repertoire. The note read as follows

"My Dear Thorne: With the compliments of the undersigned. Give the boy something to do. J. J. COLLINS."

I added an "S" to "boy" and when I handed the hat (which was nearly new and little damaged) and note to Thorn there were five other urchins with me. He looked aghast at the parade, but was game, and when the curtain went up that night in the old Town Hall there were six happy kids in the front row who thoroughly enjoyed the performance of "Rip Van Winkle," with the late John Murray in the title role, and I didn't miss a show all the week. I never saw Charlie Thorn but once thereafter, and that was nearly twenty years later. Then he was with "Peck's Bad Boy" and I was manager of the Folsom Opera House at Laconia, N. H. We renewed old acquaintance at the bar of the nearest wet goods emporium. Whether Thorn is still in the land of the living I do not know, but this I do know, he was a good skate. Very truly, FRED D. ELLIS.

Mr. Ellis is now connected with the staff of *The Brooklyn Daily Eagle*, Brooklyn, N. Y.

G. H. WENTWORTH is in New York as the Burgess "Uncle Tom" Show is laying off until Christmas.

H. M. VENDIG was in Kansas City, Mo., last week picking out a few dancers for his musical show. Gertrude Morse, Betty Hall and Billy Hindle were engaged, Mr. Ford for second comedy.

"DON'T TELL MY WIFE," including: Ella Kramer, Mr. and Mrs. H. E. Brown, W. A. Echos, Marie Van Etten, Hope Wallace and C. A. Fleming, recently closed at Rochester, Ind., and will reopen after the holidays.

THE "WORLD AT HOME" SHOWS

EXTENDS HEARTY SEASON'S GREETINGS TO ALL THE SHOW WORLD

JAMES T. CLYDE, President,

Home Office, Grand Pacific Hotel, Chicago

CARNIVAL.

HENRY MEYERHOFF, INC., SHOWS TO OPERATE THEIR OWN BIG ELI WHEEL THIS SEASON.

The Henry Meyerhoff Shows, who will open their 1916 season at Perth Amboy, N. J., will carry their own big Eli wheel this season, in addition to their other concessions and riding devices. Mr. Meyerhoff looks forward to one of the most prosperous seasons he has ever experienced, and is getting a dandy line of attractions in shape for his opening date. "Well, now that I have closed for that big Eli," said Mr. Meyerhoff, at the Eli Bridge Co. shops, "I am going to sleep easier. They are sure hard propositions to get hold of, and I certainly cannot blame Eli openers for being rather independent. I have carried a big Eli every year since I've been in the business, but, after all, there is nothing like having your own."

CAPTAIN GEORGE WHISTLER (Bray), the marine expert, is rapidly recovering from the serious accident he met with several months ago. He is in Oakland, Cal., at present, but will come East next Summer with his water show and play the beaches.

CIRCUS

JONES BROS.' CANADIAN SHOWS will open May 22, 1916, in Toronto, Can., with one of the best carnival shows playing Canada. The staff is very busy painting and making new fronts at the Winter headquarters at 648 Ossington Avenue, Toronto, Can.

ERNEST COOKE and one of his daughters will sail for Bermuda Dec. 24, on a few weeks' tour of Southern seas and countries.

FRED EGNER, of the Hagenbeck-Wallace Circus, will spend the Winter in Brazil, Ind.

H. H. TAMMEN, of the Sells-Floto Show, arrived in New York Dec. 18.

COL. CODY has arrived East, and is making his headquarters at Louis Cooke's Continental Hotel, Newark, N. J.

OLIVER MOROSCO-CABALLERO.

BY EARL CARROLL.

In the South of California, in the land of perpetual flowers, rests the beautiful city of Los Angeles, the largest city on the Pacific Coast, and one of the few theatrical centres of America.

Los Angeles is noted the world over for two famous gifts—"sunshine and roses." But I have been bold enough to tack on a third, Oliver Morosco! Oliver Morosco, now in the first division of the producing managers' big league, and batting over four hundred!

Morosco, in a few short years, has become a name with which has been identified a goodly share of the country's successful productions.

Morosco, within the last thousand days, is a name that has become not only a national figure in things theatrical, but also a sort of Aladdin's Lamp—a something magical from which can flow nothing but the golden waters of success!

Morosco, in the future, is a name to which the younger generation of stage folk can swear allegiance; to whom the youth of the theatre can look and know that here is one of the few theatrical managers who is ever on the alert for new faces, new ideas—and ever willing to *take a chance!*

I know him well—and if only the Fates had endowed me with the pen of a well-fed journalist instead of the rhymes of a hungry song jingler I might be better able to picture in cold words all of the warmth that this wonderful man is forever radiating to the younger element of the stage.

The younger element! Youth! That's Morosco's creed. I am called *young* myself. I know what it is to be cursed with youth. To know full well that one can do this thing or that thing twice as well, or in a much better way than it is being done now, only to hear the manager say "You are too young"—and then they let George do it! George, who is falling into the grave at the early age of ninety, and who *does it in* the same old spirit of '76!

Morosco believes in realism. He doesn't pick out ancient juveniles with whiskers to play youths of twenty-five, or cast matronly ladies of forty to play ingenue leads of twenty-two. If the young man in the play is supposed to be twenty-five you can bet your last automatic nickel that the boy who plays that role is somewhere around that age. If the young heroine of the "drammer" is foolish enough to admit of twenty-two Summers, you can just wager your latest Parisian blouse to a bean sandwich that the young lady who is cast to play that role will have all of the charm and realism that the playwright originally conceived. And that is why Morosco stands for "youth!"

Out in Los Angeles he operates, besides five other odd theatres, the greatest producing stock company in the world, the Burbank Theatre, more intimately and affectionately known as "The Cradle," "The Crib" or "The Nursery!" It is there that Morosco tries out all of his new productions and his embryonic stars. You cannot count Morosco's New York failures on one finger, because he knows whether the show is there or not before it ever leaves the Burbank fly-floor. The stock company itself is rated "triple A" in the Dunn & Brad's of experience, and it offers the best stage training in America to the young beginners. It is there that Morosco has incubated and developed so many unknowns into illuminated names—and then slapped them high on Incandescent Boulevard! It was there that he first produced "The Bird of Paradise," "Peg o' My Heart," "The Unchastened Woman," "So Long, Letty" and "Sadie Love." It was there that he gave the first real opportunity to the names that have since become identified with these successes.

Oliver Morosco's geneology begins with himself! As Napoleon intimated to his flattering biographers, "My family tree begins with the Battle of Toulon!" so might Morosco as briefly say: "Mine begins with the Burbank!" He is self-manufactured and can honorably wear the stamp, *made by himself.*

In the early twenties he was the thirteenth man to assume the management of the Burbank theatre. His capital was less than $100, and twelve men had failed before him. Last year he added another million dollars to his profit ledger! And he still has an imagination! Allah be praised!

I know a few of the leading managers in New York and I have found that there are *only* a few who can compare with O. M. I don't mean to flatter him, because we flatter only those we fear—and one cannot fear Morosco. I only aim to tell the other children in our great profession some of the admirable flashes that I have seen while in his company.

First, if he speaks to you, or is spoken to, he always smiles! That should give him fame immediately! You like him in a second—and in a minute you are ready to give him the very best that is in you. He has an unprinted motto (the best kind) which reads "Never send anybody away unhappy," and I have heard of only one person in the whole world who has ever spoken unkindly of him. That was an advance agent. It was so unusual that I looked him up. He had been discharged for gross unloyalty and incompetency! Further than that, he had never had the pleasure of Mr. Morosco's acquaintance.

Second, Morosco tolerates no swearing or ungentlemanly deportment at his rehearsals! I know it is hard to believe that, but it is true.

When he produces a musical show, every little chorus girl is treated with the same respect as a star of the legitimate. One day I heard him giving some preliminary instructions to a new director who was to stage the dances of a forthcoming musical piece. He said, "And lastly, Mr. —, no matter how dense these girls may seem, or how aggravating they may become, you will do me a favor by controlling your temper. I know it will be exasperating at times, but I want you to treat every one of these little ladies as if they were your own sister." I attended most of the rehearsals of this production, and I never heard one word that I could not have heard in Mr. Morosco's own home. And every time Mr. Morosco spoke to one of the girls, he removed his hat! Oh, wonder of wonders—especially in our artistic profession, where men have long since forgotten to be gentlemen!

Morosco doesn't understand the time honored phrase, "It can't be done." He has changed that old diplodocus to "Let's try it!" No matter how weird the idea, or what stretch of imagination is needed to grasp the novelty of some new stunt, Morosco is always there with the elastic noodle! When we were producing "So Long, Letty," in California, last Summer, I evolved the insane idea of putting saxophones and banjos beside the regular house orchestra, in the pit. It had never been done before in the history of the stage. The house leader and the musicians of the theatre seemed stunned, but all Morosco said was "Let's try it." Try it we did—and it proved to be one of the novelties of the piece.

Third, Morosco is one of the few managers who is a producer in every sense of the word. He is not only the business head, managing and directing the destinies of countless theatres and companies, but he also personally stages and directs his every production. He can act any role—in any of his many plays—as well as the actor who is doing it. He is also one of the few managers who can evolve situations and write dialogue. Dialogue that will make the audience laugh—not a lot of junk! He does not sit at his desk all day long, just to corner all of the money that is still lying around loose in this profession. He loves "back stage"—and it is there that he finds his real happiness. No wonder he compels admiration!

He is truthful. His word is *his word*—and you don't need a contract!

He is clean. He does not believe that every little girl who is trying to make her way on the stage is legitimate prey. He has not so perverted his mind, or so lowered his ideals of American womanhood, to think that every little girl is willing to sell her soul just for an eighteen dollar a week position in the front row!

Some people have said: "Morosco carries a horseshoe of gold around his neck." 'Twould be more truthful to say: "Morosco carries a halo of kindness around his head!"

And adding all of these facts together, the sum is but little to Morosco's credit. By that, I mean, that he is just what he should be—what we all ought to be—and nothing more. It is only because some of our managers have long since forgotten that they ever had a mother, and long since forgotten that the first thing a man must be is a man, that Morosco, in being just what he *should* be, stands out in my small mental capacity, as such a brilliant beacon for the future.

In the South of California, among the roses and sunlight, the soft language of the Spaniards was wont to reign. If Los Angeles, basking in the light of eternal warmth, was still able to speak this musical tongue, they would say: "Oliver Morosco—Caballero," and *caballero*, in English, means "gentleman!"

FRANK NASON ENJOYING LIFE.

Frank W. Nason, the old time manager and producer, is living in retirement in Newport, N. H. For several years he was landlord of the Newport House, the leading hotel, but has now leased it out, and lives with his wife, who was formerly Minnie Connor, a well known soubrette, in a fine mansion of his own, on a beautiful site near the hotel property.

Mr. Nason started out in the show business as an advance agent, but later owned shows of his own. He and Fred D. Ellis, "the spic and span old timer," were connected with identical attractions for several seasons.

Mr. Nason was also associated with Spitz & Nathanson for some years, and starred the late Peter Jackson and the Bennett Bros., in vaudeville; also Flynn and Sheridan, Tom Waters and others.

GETS NEW ORGAN.

Manager Milton S. Gosdorfer, of the Odeon Theatre, in West One Hundred and Forty-fifth Street, New York, has just purchased a $10,000 organ, which will be sunk in the theatre stage. It will be one of the finest organs ever installed in a theatre.

BROADWAY GIRLS MUSICAL COMEDY CO. NOTES.—This company played the Star Theatre, Emporia, Kan., week of Dec. 6, and was so well received that the company was requested to remain the following week, playing to capacity business. The show carries a quartette that is hard to equal in this part of the country, and is stopping the show at every performance.

FRANK HALSTEAD writes that he is at his country place near Sandisburg, Pa., eagerly watching for the arrival of his agent, THE CLIPPER, each week.

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

CHRONIC APPENDICITIS.

There is a general notion prevalent that appendicitis usually comes on with severe symptoms, renders the patient incapable and immediately bedridden, and he is desperately ill. While this is true in a certain class of acute attacks, there is a second variety that is most insiduous in its onset, and often very hard to detect.

Hundreds of persons are being treated for "stomach trouble," intestinal disturbances to which fancy names are added, and diseases of the liver, when, as a matter of fact, the whole responsibility of the symptoms rests upon a quietly working diseased appendix.

The cause of chronic appendicitis is usually repeated attacks of the acute variety. These may be so mild that not much importance is attached to the symptoms when they exist. Repeated attacks will leave the brunt of their visits on the diseased organ, which will grow inflamed and often matted in adhesions.

Adhesions will pull on the head of the big bowel, back of which the appendix is attached, and thus cause a nagging pain or feeling of irritation in the region of the appendix. This, however, does not always obtain, for the pains instead of being in that region may be transferred reflexly to other parts of the body. Thus it may be in the pit of the stomach, high up or even on the left side of the abdomen.

In other cases there is no pain but a train of symptoms of indigestion. These cases are often subjected to all kinds of treatment directed to the stomach, and when least expected the old appendix becomes acutely inflamed or gangrenous, and "war is declared." There are some instances where the only symptom complained of is periodical nausea and vomiting.

Chronic invalidism is often cured by the removal of an old, inflamed appendix that has been lurking behind a mass of adhesions and irritating the nervous system through sympathetic influences. These cases often complain of constipation, others of diarrhœa.

The lumen of an appendix suffering from chronic inflammation is often obliterated. Of late years scientific investigators, based on the study of thousands of cases, have shown that these chronic appendixes not rarely become converted into cancer. The chronic irritation being the starting. Of course these cases are unsuspected as a rule until they are discovered accidentally. To diagnose a case of cancer of the appendix is a very difficult task indeed. The symptoms are, as a rule, very obscure, and it requires a lot of experience and training to tell whether the seat of the cancerous transformation is the appendix or the head of the big bowel or some organ in its close proximity.

In days gone by a great deal of attention has been paid to foreign bodies as a cause of chronic and acute appendicitis. While it is true that foreign substances, finding their way into the lumen of the appendix may set up such trouble, it is proved that these foreign bodies play only a minor role compared with other agencies—principally germ infections.

The relapsing variety of appendicitis is a troublesome proposition. After a more or less severe attack everybody rejoices that the symptoms are gone, and the patient apparently is much improved. About a week later trouble will begin again, fever and other symptoms reappear, and it is in this class that you can bank on the hopelessly diseased condition of the appendix.

What is to be done in this case? Medical treatment is, on the whole, discouraging, and often leads to disaster. Surgical removal of the offending organ is the only rational remedy. Once a definite decision has been reached on that point the operation should be performed without the least delay. Of course, the general condition of the individual must be taken into consideration. The less inflammation there exists at the time of the operation the better the chances for complete recovery. The danger in these cases is not in the operation—it is in the delay.

Questions that force themselves upon the patient are: 'How long will I be laid up? How long will it take me before I can resume my work?' The first question may be answered by saying that about a fortnight is sufficient for the ordinary case. It stands to reason that where complications exist the convalescence is necessarily prolonged. To the second query we must reply that it depends upon the kind of work the individual is doing. For instance, where one is a singer she can return to her work much sooner than one would dare advise a acrobat or any work that requires laborious exertion.

It takes some little time for the tissues to unite after surgical procedures. And in formulating a time when one may resume his work a number of elements must be taken into consideration.

I am often asked whether the wearing of an abdominal supporter after operation for the removal of the appendix is advisable. I say, yes, by all means wear one. A good support relieves the natural pressure and is a source of great comfort.

Again, how long should such support be worn? A good average time is about eight weeks. I know of patients who have discarded their supports in a fortnight, and again some individuals wore them for years.

The constant wearing of an abdominal belt is wrong. If it is worn there must be a special indication and good reason for so doing. You would not expect to see people walk the streets with a lot of make-up on their faces. Of course not. They use make-up for its specific purpose and then off it comes. The same holds true with reference to the belt.

The kind of belt is often inquired about. Manufacturers of these supporters make up a variety of styles which they sell according to texture and workmanship. It does not make much difference what material you select as long as you get the comfort desired from the appliance.

ANSWERS TO CORRESPONDENTS.

FITS.

ANXIOUS MOTHER writes:

DEAR DR. THOREK: I am a constant reader of THE CLIPPER and am much interested in your page. I have a boy eleven years old who for the past few weeks developed peculiar symptoms that frighten me. The first convulsion he evinced was a year ago. He just fell over, stiffened right out on the floor and went into some kind of a "fit." He had them only twice last Winter, and the other day he had another spell again. (There were none all last Summer.) He is in every way a healthy boy, but very nervous. I am very worried. I wonder if he will grow out of this trouble, he being so young. Are they epileptic fits. Kindly advise me through THE CLIPPER, for which accept my thanks.

REPLY.

It seems to me, from the description, that the boy has epileptic fits. I may be mistaken, however. The convulsions may be due to disturbances of the bowels, as often obtains in early life. See that the boy leads an outdoor life as much as possible. Be particularly careful that his bowels act promptly. Make sure that he has no worms, or that no other irritant is responsible for his convulsions. Often children have these "fits," which, upon the removal of the cause, promptly disappear. Heredity has a great deal to do with genuine epileptic convulsions. I will be interested to know how he is getting on.

TUBERCULOSIS (?)

CONSTANT CLIPPER READER, Newark, N. J., writes:

DEAR DOCTOR: Some years ago I had an operation performed from which I did not fully regain my health. That was five years ago. I am very thin. I have lost twenty-five pounds, and now weigh one hundred and five pounds. I am a chorus girl, and things do not look very rosy for me. Last January I contracted a heavy cold. I had one physician tell me I have a "touch" of consumption. Later a specialist told me that I did not have it. I am alone in the world and it is hard pulling—I am almost distracted with worry. Please do not keep me in suspense, and if you will let me hear from you through THE CLIPPER I shall be so happy.

REPLY.

It is hard to tell without a thorough physical examination whether tuberculosis exists or not. However, promiscuous doctoring in a case like yours is dangerous. You must pick out someone who knows his business and let him look after you. It is especially hard to get proper care when you are alone and without funds. Should you be in New York Christmas week, I will be glad to look you over (without charges) and do all I can for you. I will be at the Knickerbocker Hotel. If not, get an opinion in the out-department of any big hospital in New York or other big town, and should a positive diagnosis be made, get busy and take proper care. It might be an aggravated bronchitis with a generally run down physique. (I hope it is the latter.)

INPACKED WAX IN THE EAR.

MRS. D. McE., Washington, D. C., writes:

DEAR SIR: I am on the vaudeville stage and have been for many years. My husband and I are doing a musical act. Ear disturbances made their appearance a year ago, and I consulted an ear specialist, who said that I had inpacked wax in the ear. He removed it. My hearing then become marvelously improved. The trouble is now re-appearing and since we travel I have no chance to be cared for by a specialist. As a reader of THE CLIPPER I take this liberty to ask you what I may do to prevent the trouble. An early reply will be much appreciated.

REPLY.

Wash out the ear first with boric acid water (warm), then inject with rubber ear syringe the preparation, for which formula follows. This will soften up the wax, which can then be very easily removed. Use this treatment at least once a week and you will be preventing the re-accumulation of the wax:

Glycerine	½ ounce
Baking soda	20 grains
Water	½ ounce

HICCOUGH.

MRS. F. T., St. Louis, Mo., writes:

DEAR DOCTOR: My daughter had to give up her work (she is with a dramatic company) on account of attacks of hiccough which have bothered her for some time past. She has tried many things without success. She is with us at home now, and we decided to write you to find out what might cause this trouble and what can be done for it. Your opinion in the matter will be much appreciated. Many thanks.

REPLY.

Hiccoughs are usually due to a spasmodic contraction of the diaphragm. In mild cases this may be arrested by holding the breath for a minute or taking a long draught of water. Warm applications to the region of the stomach are often of service. If mild measures fail, the administration of tablets of nitro-glycerine—1-100 of a grain each—three times a day, may be followed by good results. The exciting cause should be ascertained and promptly eliminated.

ABSCESS OF THE LIVER.

MRS. T. McM., New Orleans, writes:

DEAR DOCTOR: They tell me that my husband has an abscess of the liver. What I want to know is: Is this condition curable? What medicines will cure it? Will appreciate an early reply through THE CLIPPER.

REPLY.

Abscess of the liver is a serious proposition. It is a surgical disease pure and simple. There are no medicines that will cure such abscesses. Recovery depends upon the location of the abscess and its prompt evacuation. If near the surface and promptly drained, the outlook is by far better than when the abscess is deep-seated.

ALBUMEN IN URINE.

MR. S. A. S., New York, writes:

DEAR DOCTOR: I am twenty-nine years of age and have casually discovered there are traces of albumen in my urine. I work for a music publishing house and am worried about this condition. Please tell me, in THE CLIPPER, what I may do to get rid of this trouble.

REPLY.

There usually is an irritant that perpetuates albumen in the urine. Either chemicals that you have been using or an improper diet or a diseased condition of the kidneys will keep that up. You must, by elimination, find out which of these is perpetuating the unpleasant symptom and promptly eliminate it. Have the urine examined about twice a week.

HEMORRHAGES.

MISS D. LEV., Philadelphia, Pa., writes:

DEAR DR. THOREK: Mother and I are very interested in the Health Department of THE CLIPPER. Mother is now sixty-four and passed the "change of life" long ago. Suddenly—a month ago—she developed hemorrhages. She feels a little weak, but otherwise all right. Please let us hear from you and let us know your opinion what is best to do. We are uneasy about the occurrence. May it be from cold?

REPLY.

Take mother to a competent physician *at once*. Do not delay and theorize with colds. Such occurrences at an advanced age are always suspicious manifestations. An immediate examination is imperative. You have nothing to lose and everything to gain by a thorough physical examination.

SHOOTING PAINS IN LEGS.

MR. D. B. V., Boston, Mass., writes:

DEAR SIR: I am forty years of age. Am of a happy disposition. Nothing worries me. Am an acrobat, married, physically great, do not drink, but I have shooting pains very often in my legs. They come at night, and act like some devil would send an electric shock through the legs. Here they come—there they go. I wouldn't mind if they came once in a while, but they do not let me sleep. Of late I have also noticed that I cannot work as well on the stage when it is dark. I have taken all kinds of rheumatic dope, but it doesn't work. I would like to rid myself of the trouble and ask you to please do your best for me.

REPLY.

I do not think you have the rheumatism. Your pains are suggestive of spinal trouble. Have your blood examined in a reliable laboratory and let me know the result. Meanwhile take five grains of pyramidon every three hours until your pains are gone.

A. L. K.—You can see me in New York during Christmas week; BETTIE—A hot tub bath is preferable. You know overdoing things does not pay; H. L. J.—There is a scarcity of it in this country now on account of the European conflict; BEN—There are plenty of such sanitariums all over the country. In your own city are quite a few, and most of them are thoroughly reliable; J. V.—Send copy of prescriptions and I will look them over for you—will be glad to do so; F. T., Boston—Your good wishes are much appreciated; W. R. D., Cincinnati—That makes no difference. THE CLIPPER family is a mighty congenial crowd, and is glad to extend a helping hand to all and slight no one.

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